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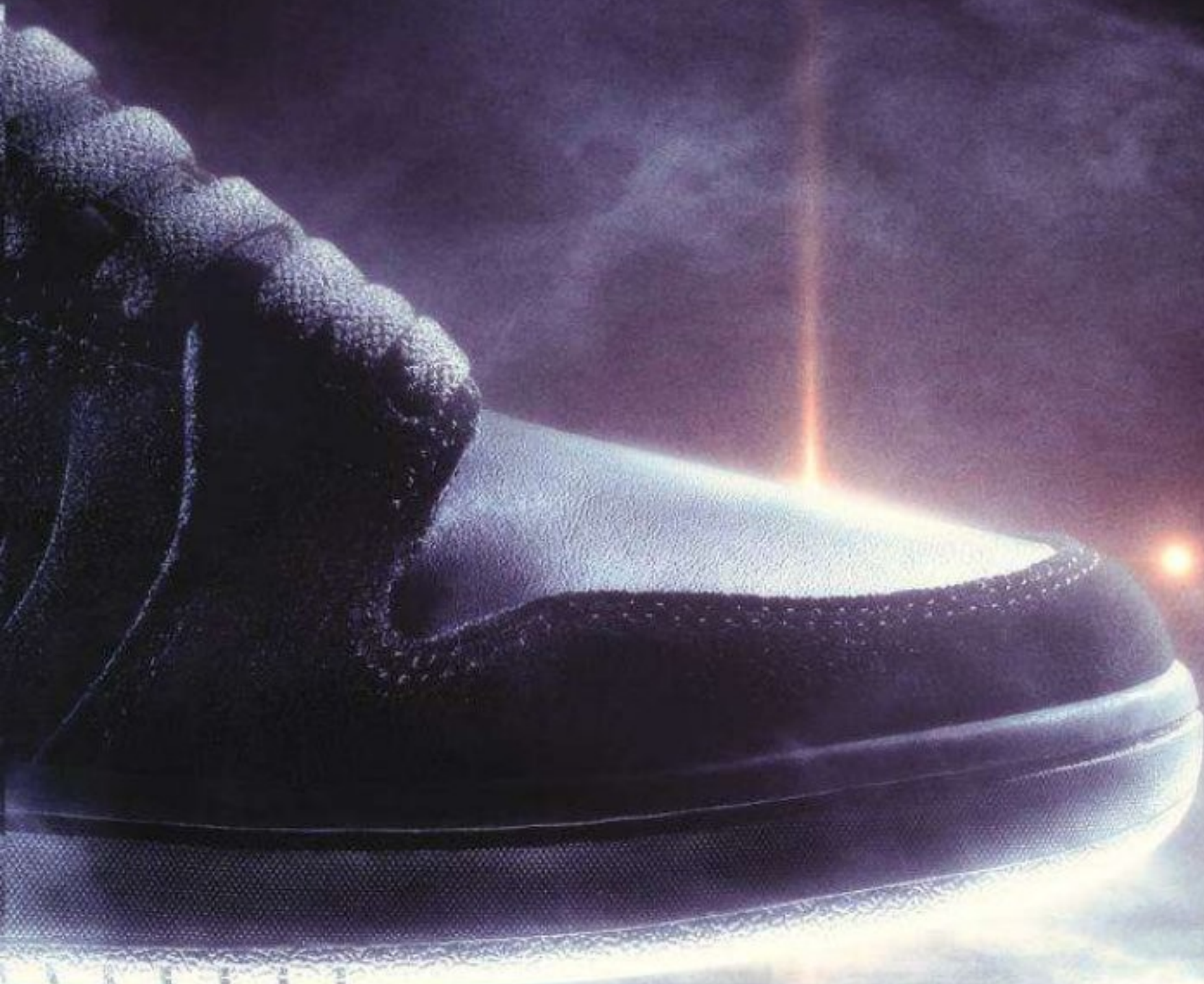




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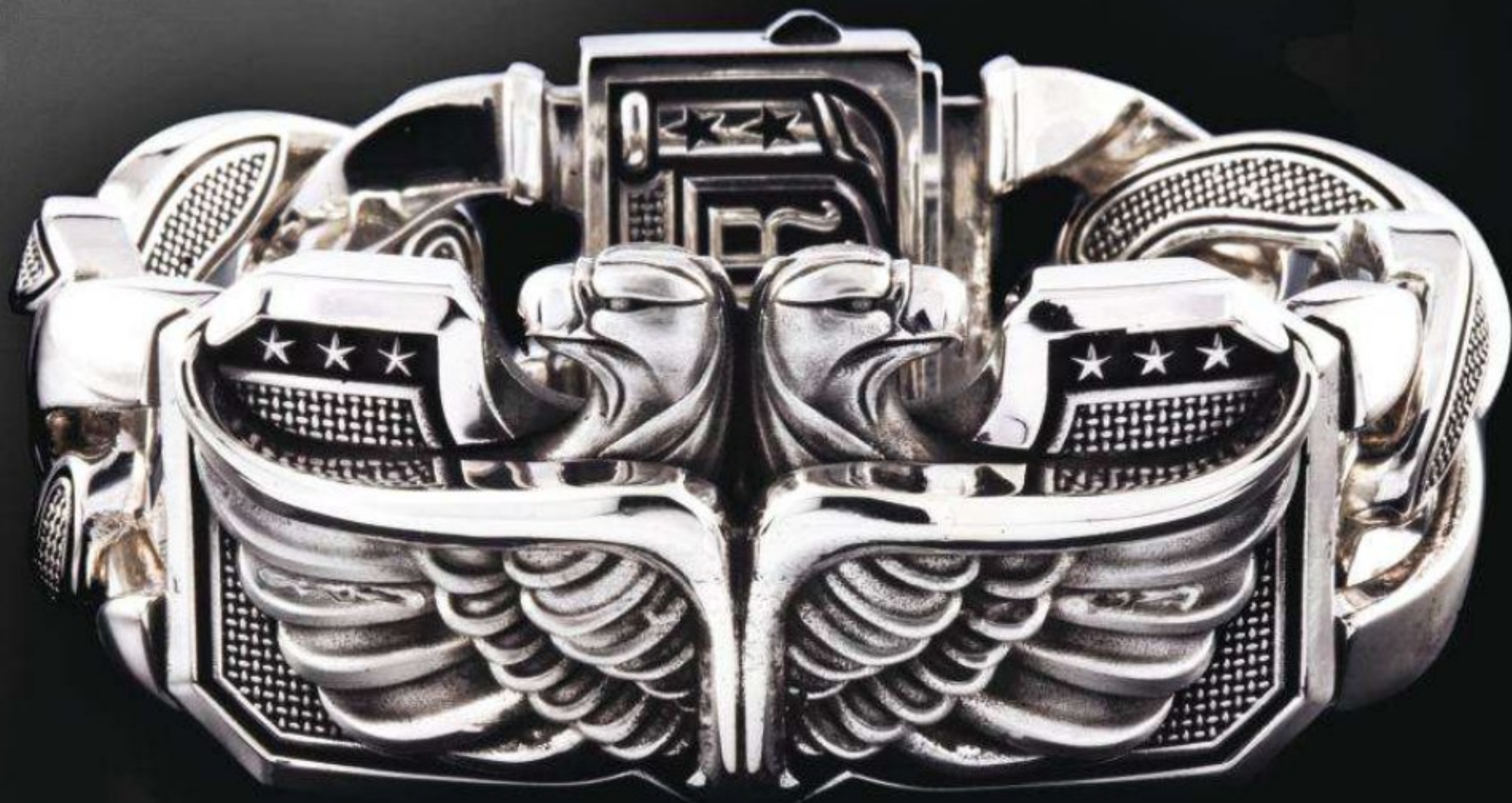
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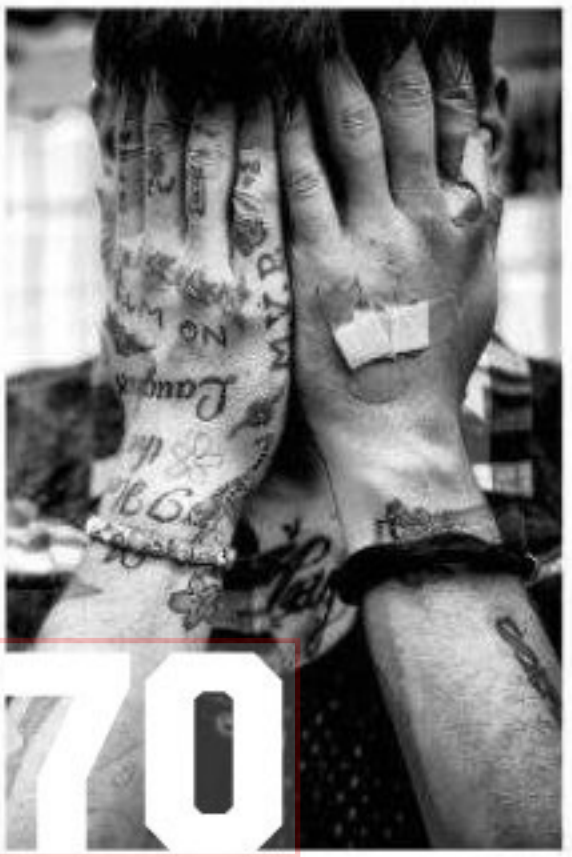
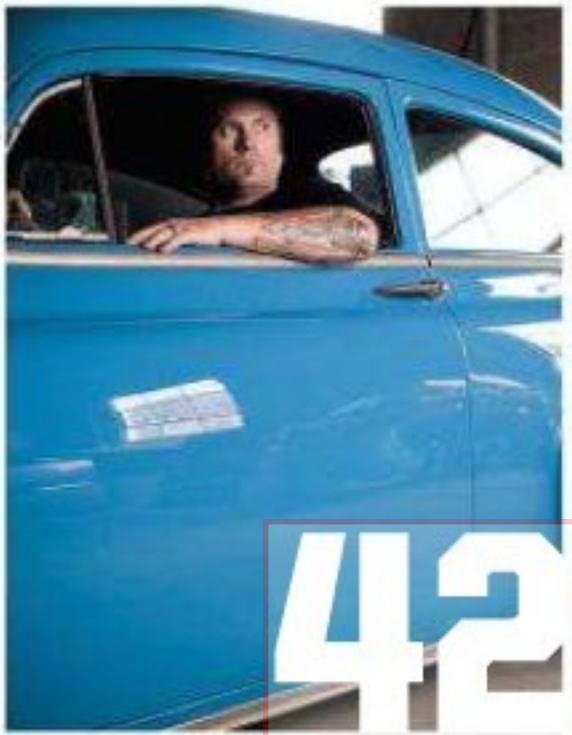
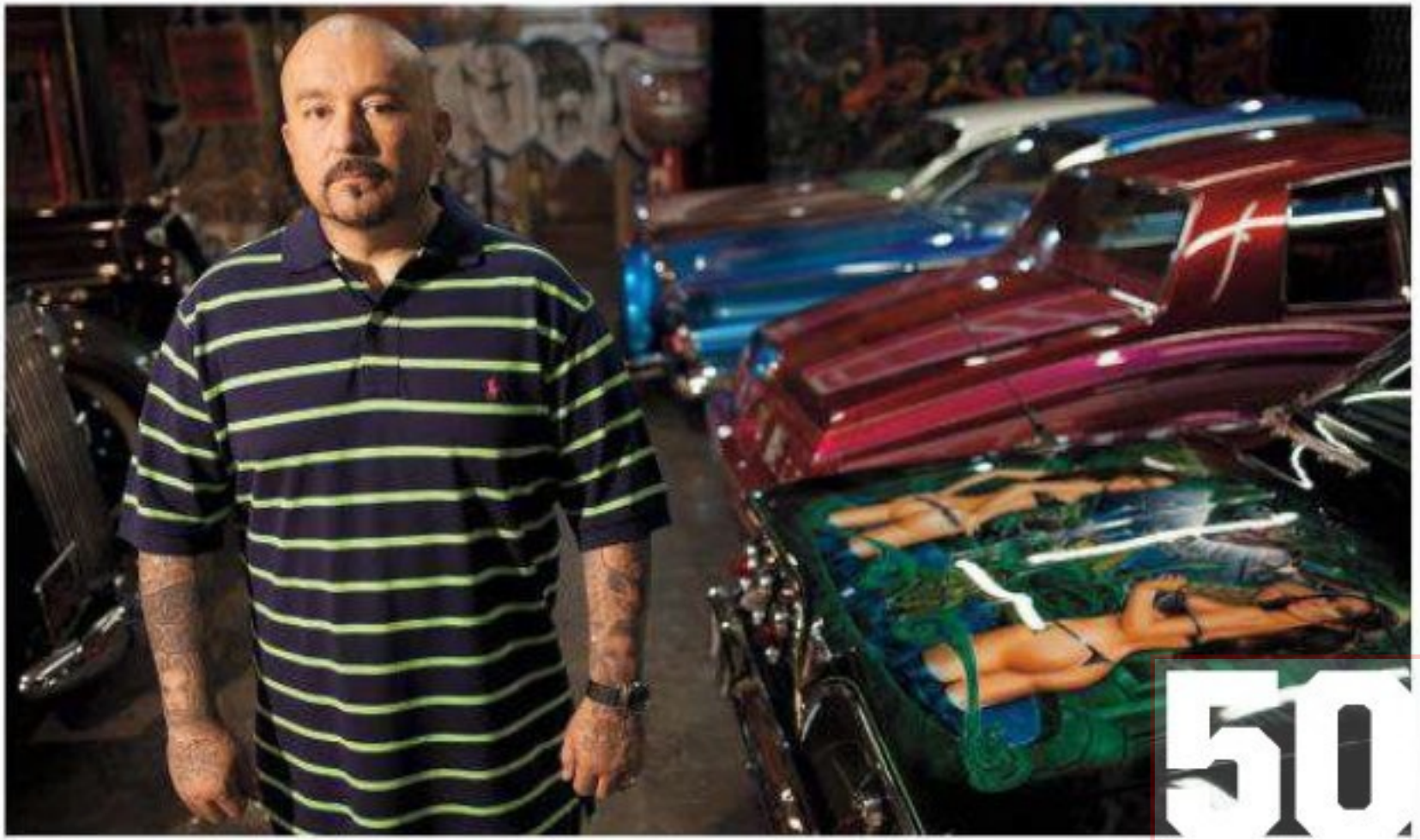
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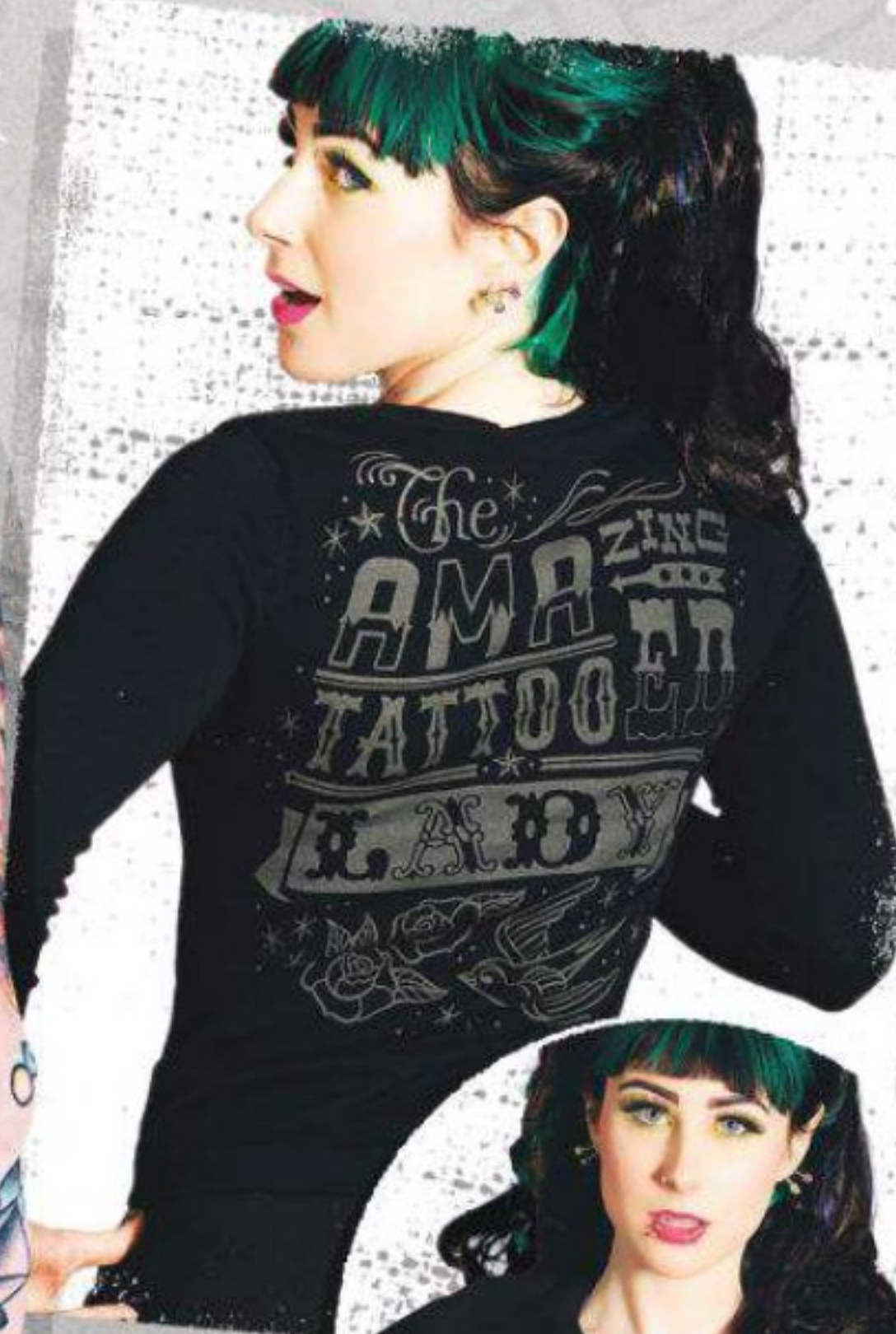
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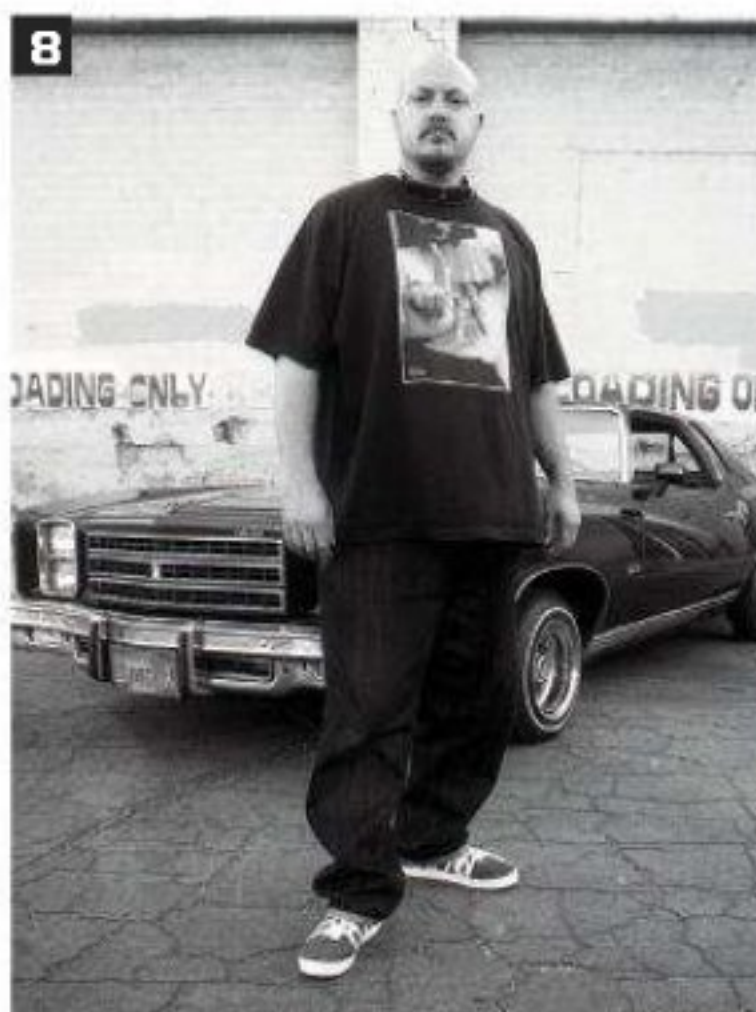
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ink well

What's in a nickname? A lot. Although cars come with rad names (Stingray, Diablo, Skylark) they often get more appropriate nicknames, such as Little Bastard (James Dean's Porsche 550 Spyder) and General Lee (the Duke boys' Dodge Charger). Jennifer Farley has a nickname too—and it fits. While I was on set for her car wash cover photo shoot, my id moved me to exclaim, "Wow! Wow!"—not "Damn!" or "Amazing!" or "You missed a spot on the fender!" Jenni truly embodies her JWOWW moniker, and Jenni "JAmazing" Farley just wouldn't work. The wowing photo for the cover of our automotive issue was shot by Kareem Black (1), and the accompanying interview was done by JWOWW's heavily inked boyfriend, Roger Matthews (2).

To profile a man whose two great loves are tattooing and cars, writer Lani Buess (3) visited Brian Everett's Route 66 Fine Line Tattoo. Not only is Everett an old-school black-and-gray artisan, he cofounded the Beatnik Car Club—a group of heavily tattooed hot-rodding cats with a pretty boss name. Nick Burchell (4) photographed our Icon, Miya Bailey, the Atlanta-based tattooer whose documentary *Color Outside the Lines* chronicles black tattoo artists, a group often underserved by the media.

Writer Jon Coen (5) presents a piece on surfer Matt Archbold, whose collection of tattoos is rivaled in beauty only by the cars in his garage. The incomparable Kristiina Wilson (6) photographed forward-looking fashion against the backdrop of a Lincoln time machine. And Charlie Connell (7) talked with Nic Long, who gets it done on two wheels and will represent the United States—and the tattooed—at the Olympic Games this month.

The DNA sequence that compels us to create nicknames for ourselves may be the same one that commands us to modify our appearance with tattoos. Case in point: Mark Machado, a man who has had a huge impact on tattooing and now has a line of car care products called Sanctiond. He was photographed for this issue by Estevan Oriol (8). Machado sound familiar? Well, you probably know him better by his other name: Mister Cartoon.

Rocky Rakovic

Rocky Rakovic
Editor
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FATAL CREW



2012



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INKED GIRL: LEVY TRAN

SERGIO AREVALO Walking work of art!

EMILY RINER Levy Tran is amazing. Her chest piece is by far the classiest one I've ever laid eyes on.

KELLY CONELLEY Good artistry all the way around. Good tattooing and good photography.

DANNY TREJO

CATHARINE CLARK I wish he was my dad. I'd have the most badass father EVER!

JESSE LUAN Hardcore Vato!!

TRACE CYRUS

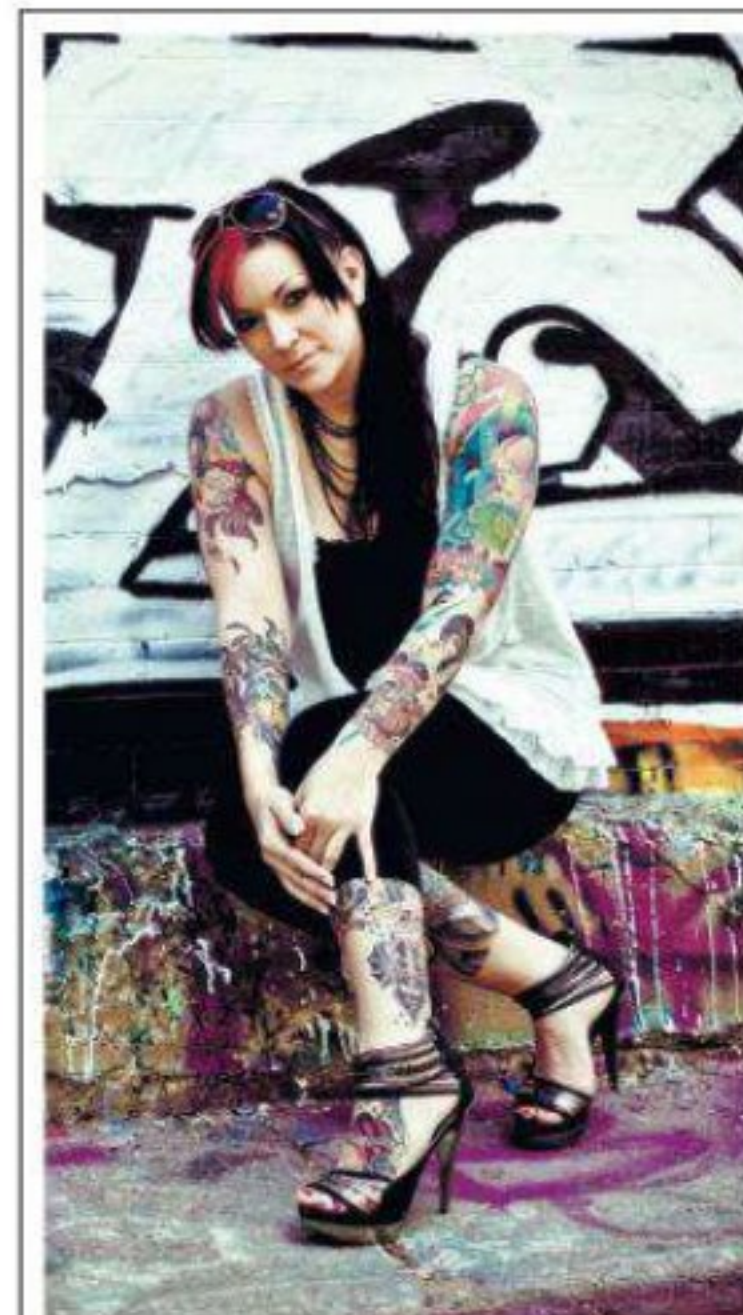
RACHEL MAGEE I love this. Great way to honor where you come from ... no matter what part of his body he chose to be a canvas.

CM PUNK

SALLY JANE ARBUTHNOT Way to go, CM, keep it straight.

CHUBBY, BEARDED, TATTOOED, AND AWESOME SHIRT

JOSH "GUS" RICE I have this shirt and it gets a lot of comments from the ladies.



READER OF THE MONTH

ANASTACIA BUGATTI
RAPID CITY, SD

Want to be a Reader of the Month?
E-mail photos to inkedgirl@inkedmag.com.

ALL IN THE FAMILY

Holy shit, Austin Brown [Michael Jackson's nephew] is the truth. When I first read the article [June/July '12] I was skeptical that the Jackson sound was still hip, but I listened to some of his stuff and he's the real deal. He has a throwback sound but is completely modern, like a MJ Junior.

Brian Ryder
Sarasota, FL

OUR CHICKADEES

One of the issues you mention in the "Precious Metal" article [June/July '12] about women in heavy metal is that they are discriminated against because of their sex. But this isn't just coming from fellow musicians

and metal heads. What about your magazine? Was it really necessary to refer to them as "chicks"?

Susan Frontera
Queens, NY

Editor's note: We meant no offense. In fact, several of the women in the feature referred to themselves as "chicks" during their interviews. We asked one who hadn't about the label. Maria Brink says: "I truly believe that whether or not you can determine if it's disrespectful to call a woman a 'chick' is dependent in the context of how you are using it. For what it's worth I like to be called a princess, angel, peach, and fire-cracker all in one sentence."

HOW TO DATE LIKE A ROCK STAR

I'm loving the "Groupies Rules" article from Deuce in the last issue. Is it that simple? I'm hanging this up in my band's practice room ASAP. Those guys need a little inspiration.

Dragg
Chicago

TRANSFORMATIONAL ISSUE

I was really excited to see the piece on Levy Tran in the last issue. I don't have

a Tumblr, but I had seen her pictures from it several times and often found myself wondering, "Just who the hell is this girl?" I must have missed the issue when she won the Sailor Jerry Calendar Contest. Where can I get a copy?

Sam Holden
St. Louis

Editor's note: That'd be our December 2011 issue, and you can find it at inkedshop.com.



WRITE US. Got something to say? Send all praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content. Also join the party at facebook.com/inkedmag.



MY FIRST INK

Name: Marina Anastasia Birriel

Occupation: model

Hometown: Hummelstown, PA

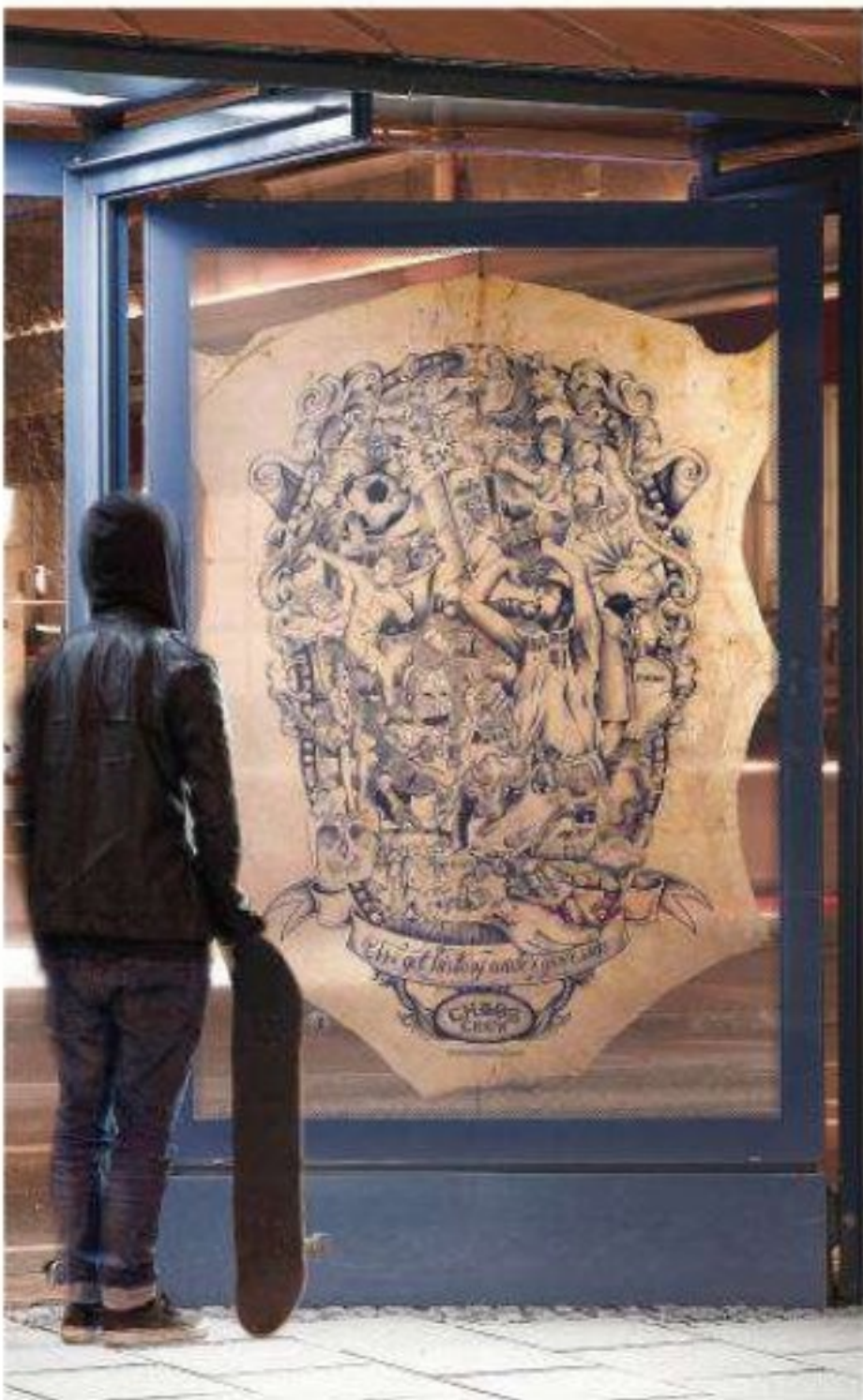
"My first tattoo was a gothic-style cross on my neck. I got it done in my hometown on my 18th birthday. I didn't tell my parents right away because they had insisted I wait to get it done until after my senior prom, which was the next day. There's so much controversy over tattoos being an act against God, but I did it as a dedication of my faith. Yes, I have marked my body, but I only see tattoos as an enhancement to what God has given me, not a disguise. My masterpiece is my phoenix, which covers most of my back and is being done by my artist, Brad at 717 Tattoo in Harrisburg, PA. He's done almost all my work. We're both excited and committed to finishing the phoenix. It relates to me because I see myself as ever-changing, constantly trying to make myself better."

PHOTO BY GREG MANIS



WHAT MARYLAND DOES

Bucky Lasek, a six-time X Games gold medalist in vert skateboarding and now a rallycross driver, has some sweet ink courtesy of Jason Tritten (formerly of Hart and Huntington, now at Massive Tattoo Studio). “It’s the Maryland state flag made from skateboard decks crossed with the checkered racing flag,” he says. “It combines my two passions and represents where I am from.” Lasek and his skating comrades are currently showing their skills across the country on the Dew Tour, which stops this month in Ocean City, MD, where Lasek will be flying his flag high.



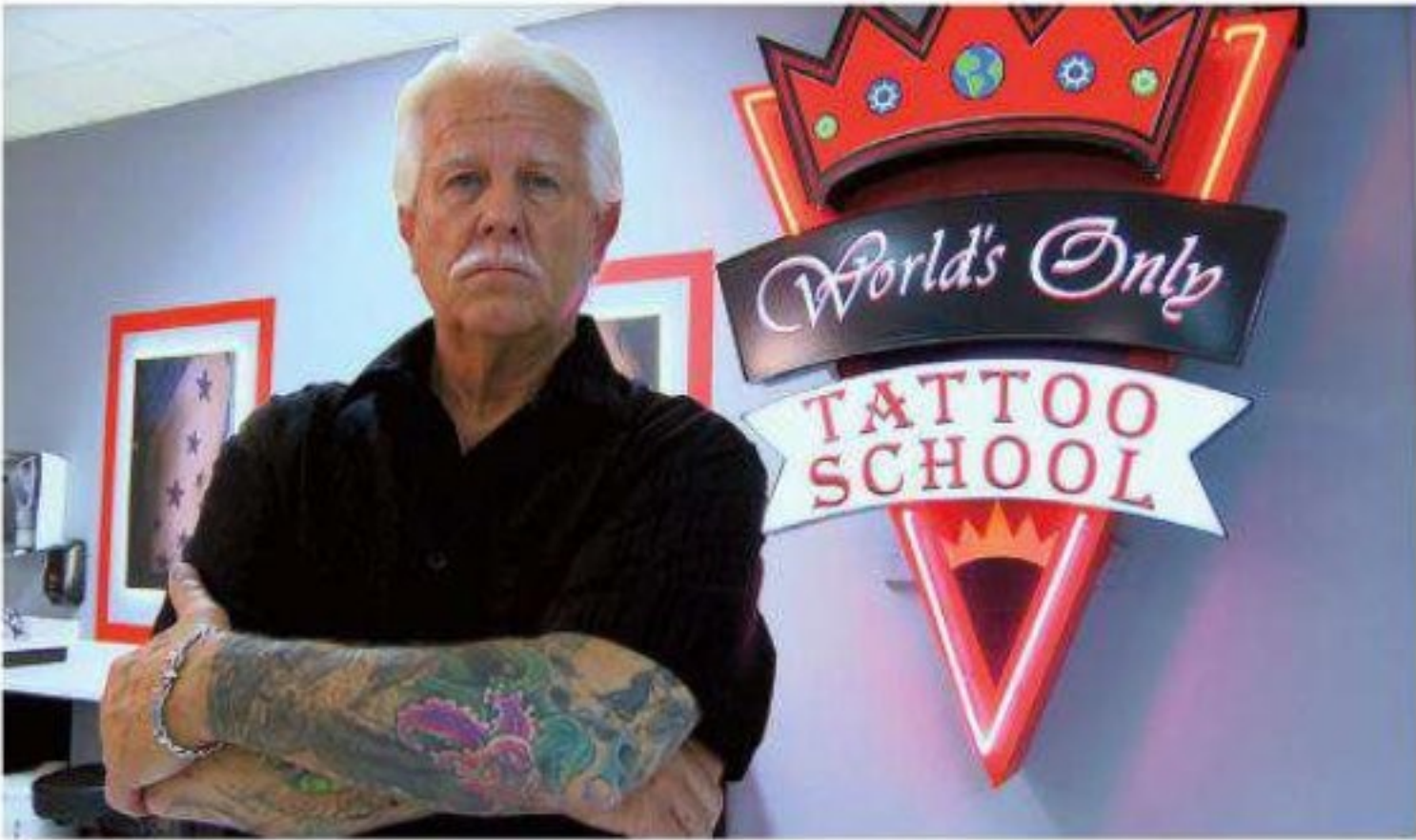
SKIN SELLS

Tattoo artists have long considered their clientele to be walking billboards, but Germany’s Chaos Crew took it a step further with this bus stop advertisement. The shop’s artists tattooed a calf skin with headlines from last year—the tsunami in Japan, Amy Winehouse’s passing, the death of Osama Bin Laden, Occupy Wall Street—and the tag “We get history under your skin.”



TATTOO SCHOOL SUCKS

Last year TLC aired a special about quickie tattoo training called *Tattoo School*, a shoddy and unscrupulous “two-week apprenticeship.” But despite our community’s protests and two Facebook groups (both with more than 30,000 members) denouncing the show, executives at the network decided to turn it into a series. A TLC spokesperson told Vulture.com: “While this method is considered controversial by some tattoo artists, including some on our air, it does exist and we chose to document it. People can come to their own conclusions.” We think there’s a fine line between documenting and exalting, and it’s shakier than lettering tattooed by someone who apprenticed for only two weeks.



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THE INCREASE OF PEOPLE WITH TATTOOS IN THE PAST FOUR YEARS, ACCORDING TO A RECENT HARRIS POLL.



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BARK AT THE MOON

Way before there was a Busch Series, alcohol—specifically moonshine—powered auto racing.

Mad Men brought back cocktail culture and martini lunches, but we're firing up the way-back machine to Prohibition. Yes, our warm-weather drink of choice this summer is hooch, the hillbilly lightning and original mountain dew.

Moonshine, which is typically un-aged corn whiskey, has been an American staple since the first Irish and Scottish settlers ventured westward into the Appalachians. When Johnny Law told them they had to shutter their stills, moonshiners said, "Only if you can catch me." With necessity spurring innovation, the rum runners souped up their cars with muscle and suspensions that could cradle cases of liquid gold, then burned through the hills

at night (it didn't matter how good the hooch was; it was up to the car and driver to make the sale). If not for smuggling pioneers like Junior Johnson—an early star of NASCAR who first made a living by telling the authorities to eat his dust—no one outside the hills would have had a chance to swill the elixir of the mountains. And without the stock car culture that emerged from bootlegging, we wouldn't have NASCAR, one of the most popular spectator sports in the United States.

Today you can get moonshine at your local liquor store. And while it has more of a bite than bourbon or vodka, just know that taste is what fueled American auto racing. —Nick Fierro

COCKTAIL CONVERSATION

Sit down with **Gabriella DeMarco**, of Dragonfly in Los Angeles.

INKED: How would you describe Dragonfly?

GABRIELLA: Magical. Each room has a different vibe. I usually work the patio, which feels like a fucking awesome outdoor party.

And you guys have live music. I love music, so it makes my job that much more fun to watch the shows and bands that play. My band, DropDead L.A., plays here a lot, so it's like a second home for us.

We've heard there are other activities. Every night is different. We have plays, burlesque, mud wrestling, bands, DJs, fetish, and bingo!

How much of your customer base is tattooed? Probably 69 percent.

Do you have a favorite piece? The one for my father on my forearm. I chose five things he loves most and made a tattoo out of it. It was done by Mike Erwin out of Studio City Tattoo.

When you get a new piece, do your customers notice, as with getting a haircut? They do! And I notice if they do too. The people who are regulars at the bar have become my friends, so we know each other's lives.

Do you serve moonshine? I do, and I'm seeing it at a lot more bars now. I mix it with soda and a splash of cran. I love it!



HUDSON NEW YORK CORN WHISKEY

If you were given a blind taste of Hudson's moonshine, you'd swear it was a luxurious vodka. Even at 92 proof the smooth spirit has nothing more than the aroma of American corn, and no added sugar.



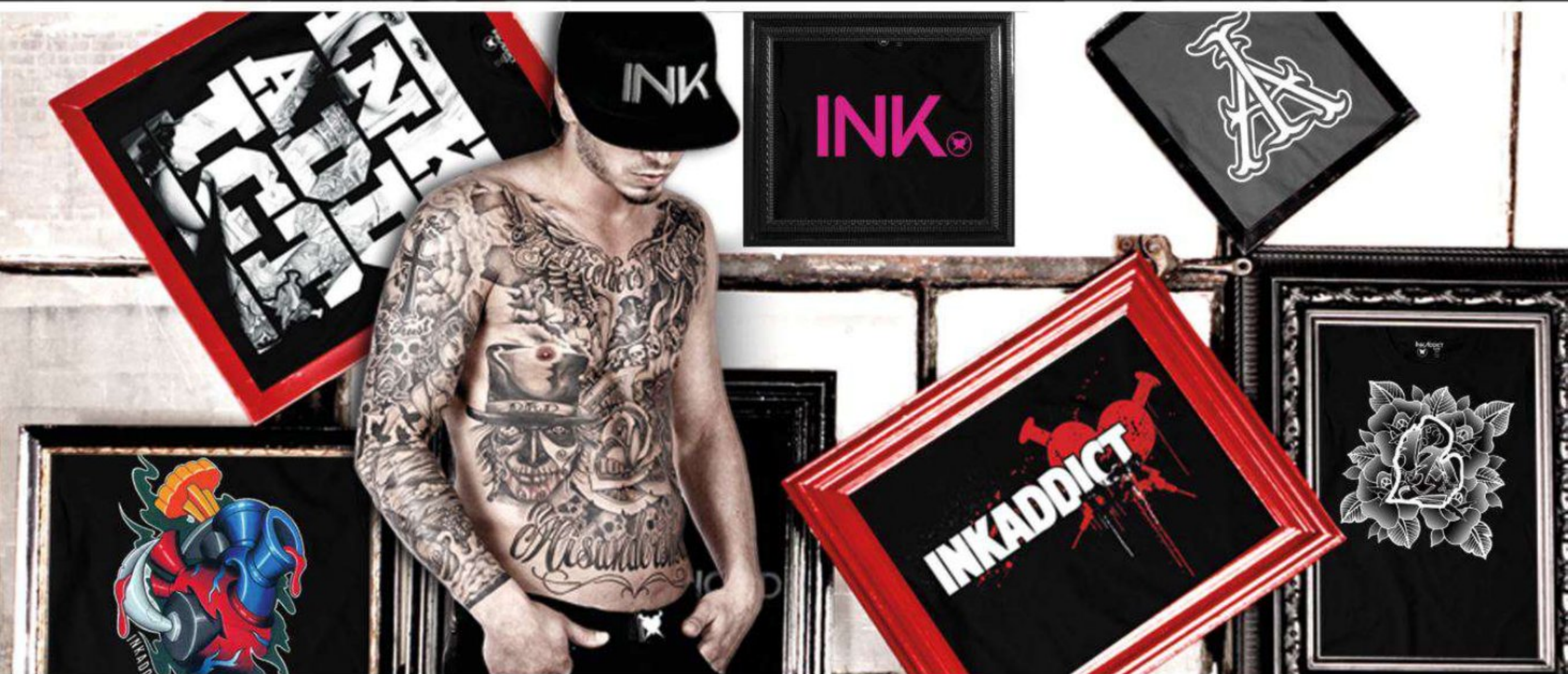
JUNIOR JOHNSON'S MIDNIGHT MOON APPLE PIE

The notorious bootlegger and race car driver's family recipe is triple-distilled. He makes an original as well as varieties infused with fruit (cranberry, blueberry, apple pie) and bottled in mason jars.

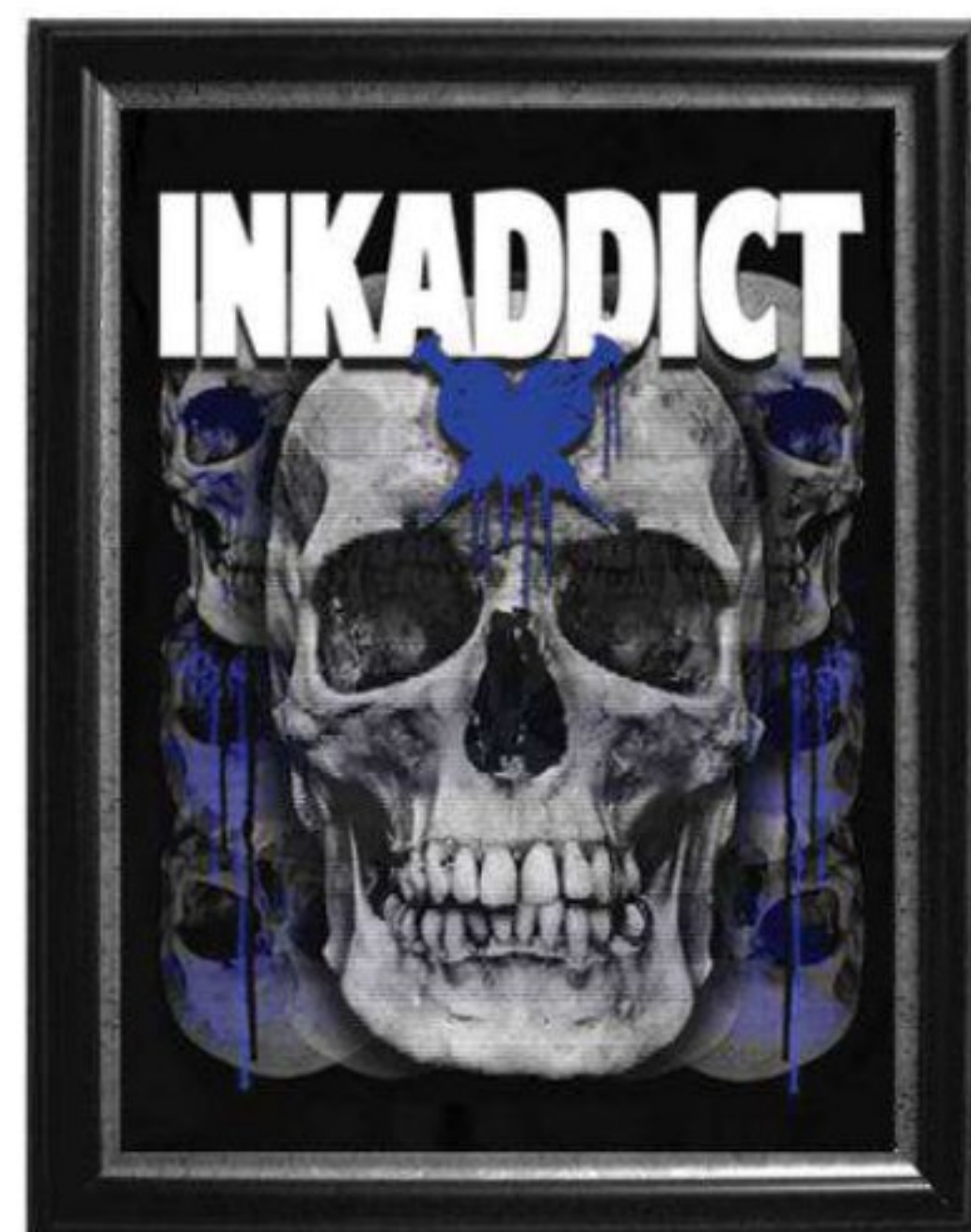
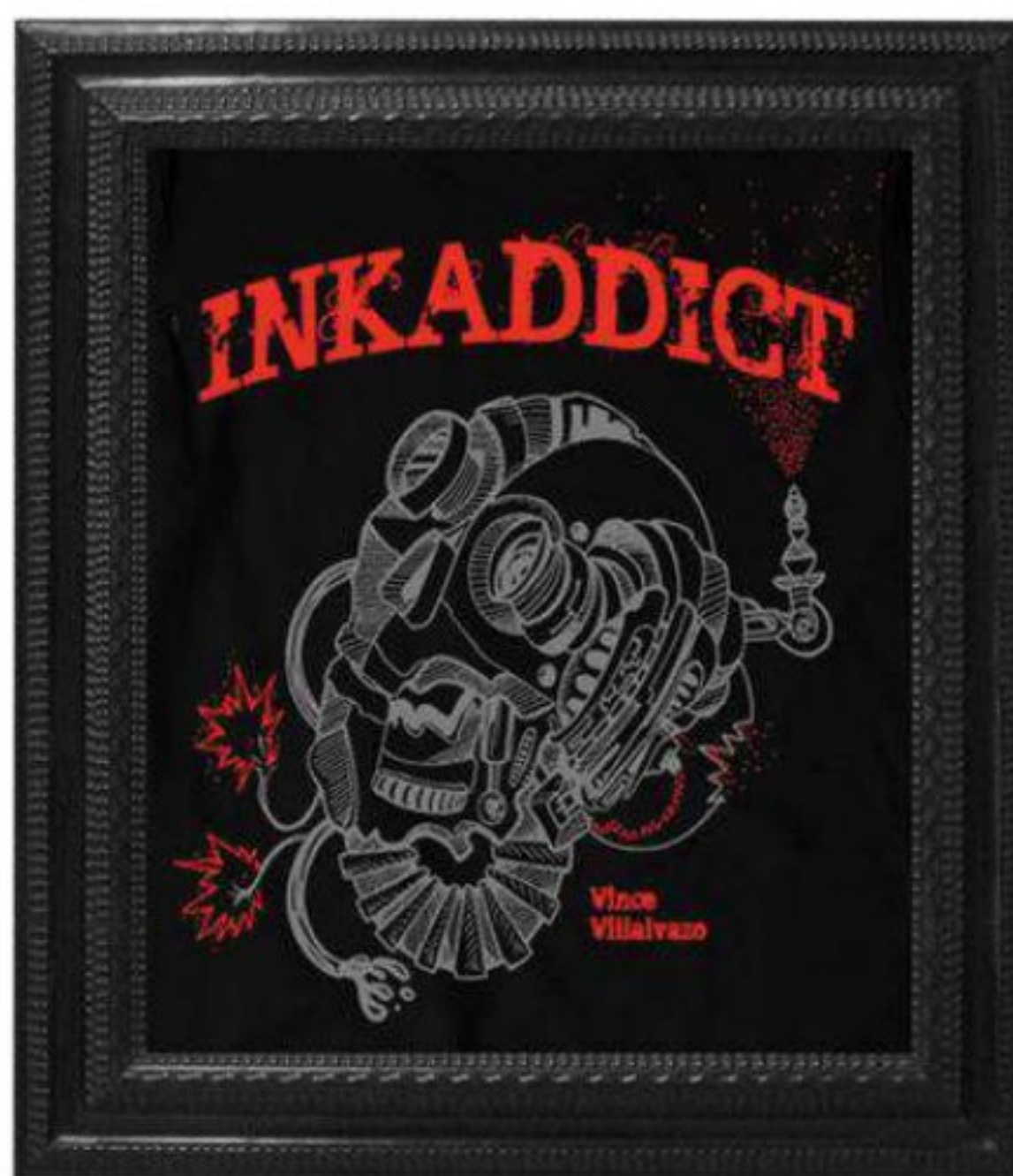


WHITE MULE FARMS SPODEE

This hooch is sold in vessels reminiscent of the old milk bottles many moonshiners used to hold their stuff. It's called "wine with a kick" because it's part wine and part moonshine, with a chocolate undertone.



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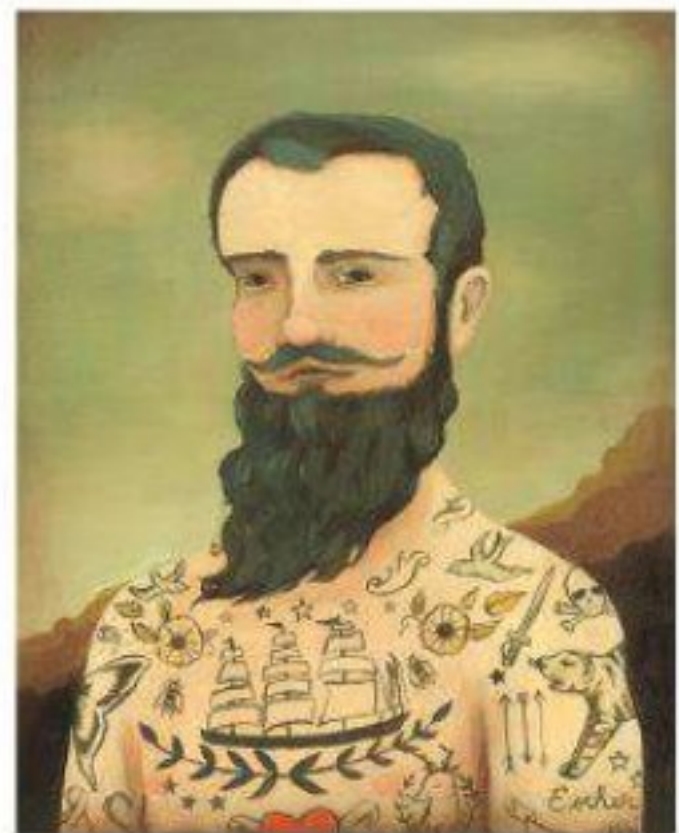
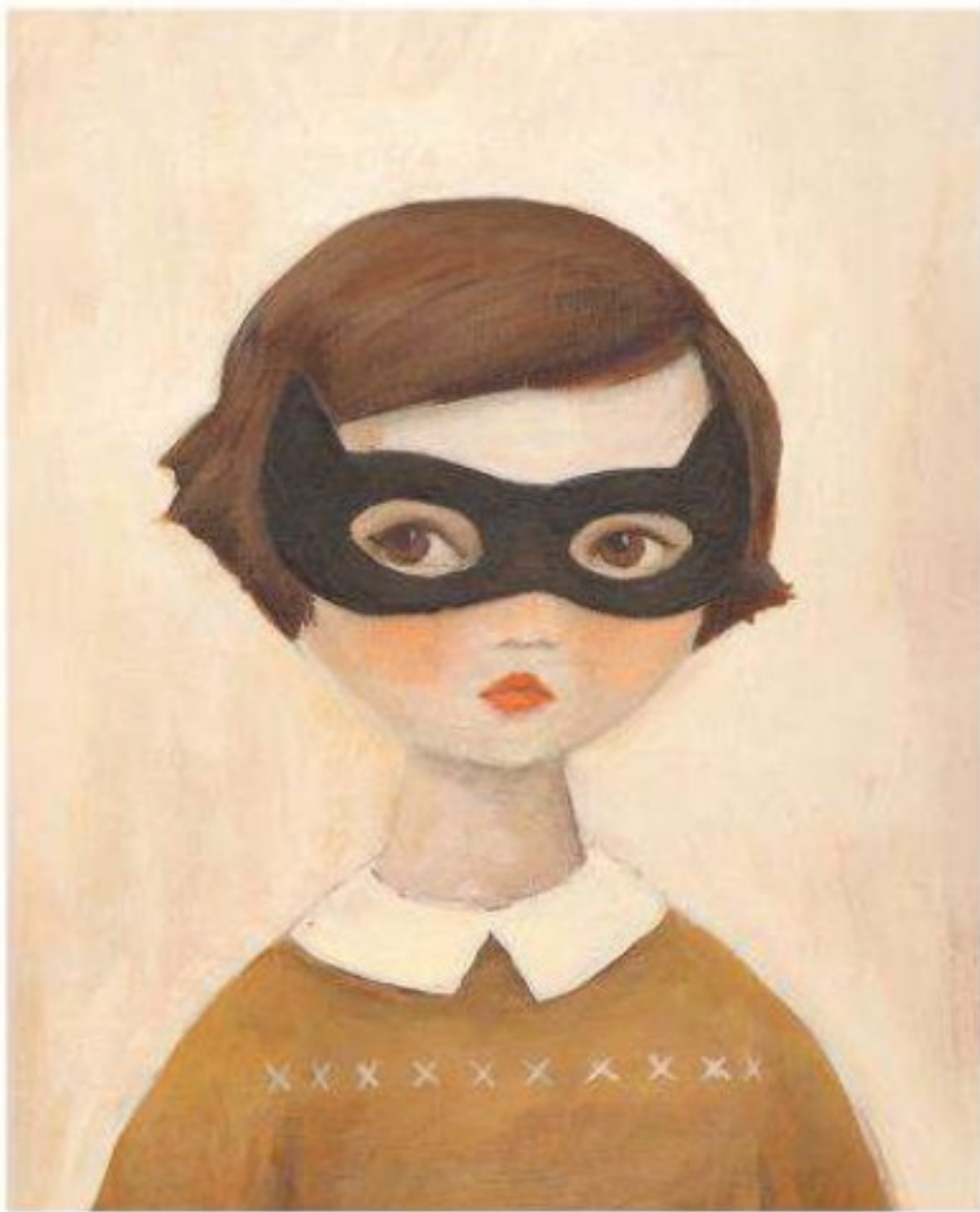


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Clockwise from below:
Kitten Bandit, *Tattooed Lady*, *Cymbal Monkey*,
The Fortune Teller, *The Illustrated Man*, *Banjo Recital*, *The White Rabbit*,
portrait of the artist.



EMILY THE STRANGE

Welcome to the surreal world of artist Emily Winfield Martin.

A born bookworm and daydreamer, Emily Winfield Martin is the creator of a world of inked carnival men, banjo-playing schoolgirls, albino fortune tellers, mermaids, bearded ladies, and conjoined twins. “In my paintings, there’s a moment that’s been frozen from a larger story—there’s always a before and after,” Martin explains. “I suppose most of my characters are really just different facets of me from a nonexistent story line.” Martin creates original acrylic paintings on cradled hardwood panel, archival prints, one-of-a-kind stitched oddities, and accessible goods like recipe cards, notebooks, postcards, and wearable pins. She takes her inspiration from Americana in first half of the 20th century, including fash-

ion, film, textiles, wind-up toys, and children’s books. In *Oddfellow’s Orphanage*, her hip children’s book that came out earlier this year, there are recurring characters such as Nurse Effie, Oddfellow Bluebeard, Professor Silas, and Imogen, a tattooed nymph who hails from a long line of illustrated men and women, enjoys sleeping late, and dislikes outgrowing her favorite dresses. Nothing is set in stone when it comes to Martin’s creations; each is allowed to surpass the initial intention of brush on canvas. “I hugely love them and I love to romanticize about them,” says Martin. “The door is never shut on what they become. I’m never fully decided on anything.” —Kara Pound

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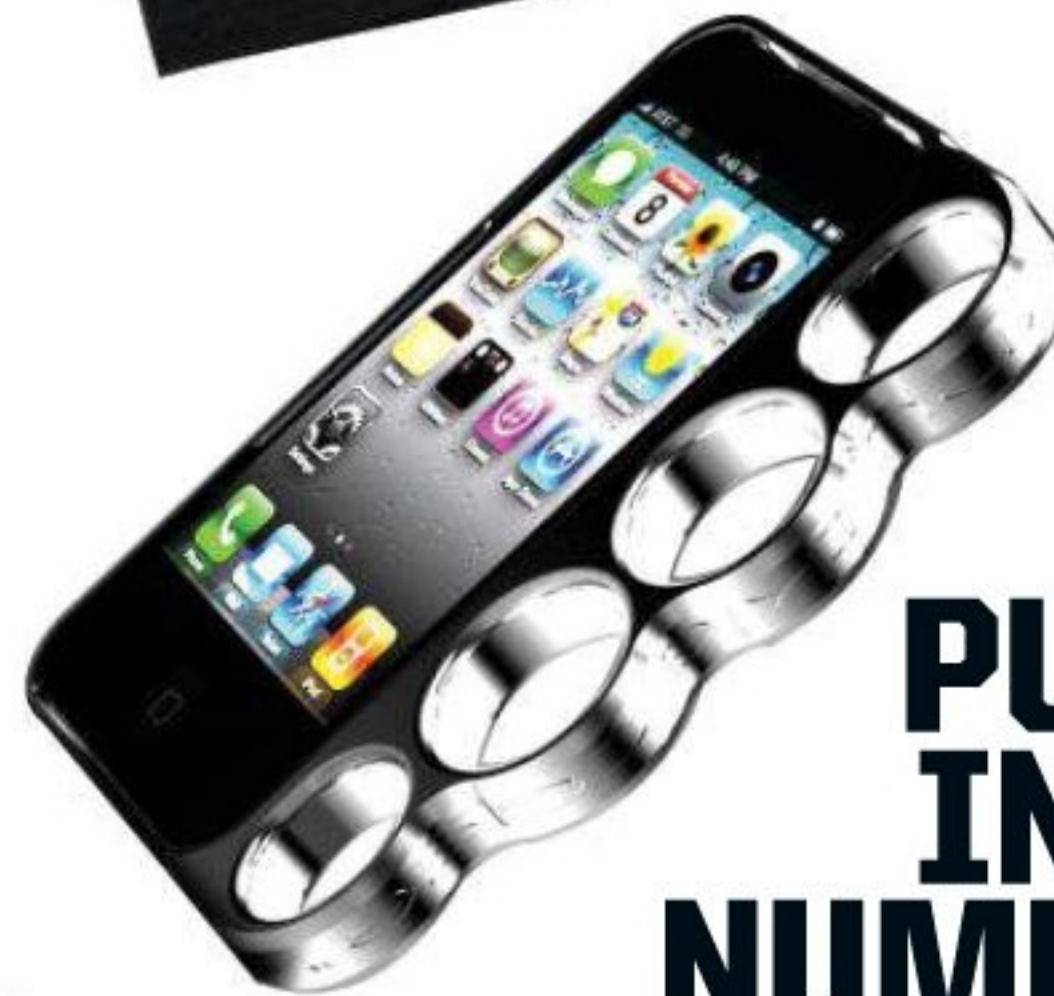
TATTOO ME SEYMOUR

From the messed-up, creative minds of Mishka comes the latest INKED collaboration shirt: the Tattoo Shop of Horrors (\$32, inkedshop.com).



ENGINE RING

The hot rod scoop cast in sterling silver makes the Blown ring from Spragwerks (\$350, spragwerks.com) a showpiece.



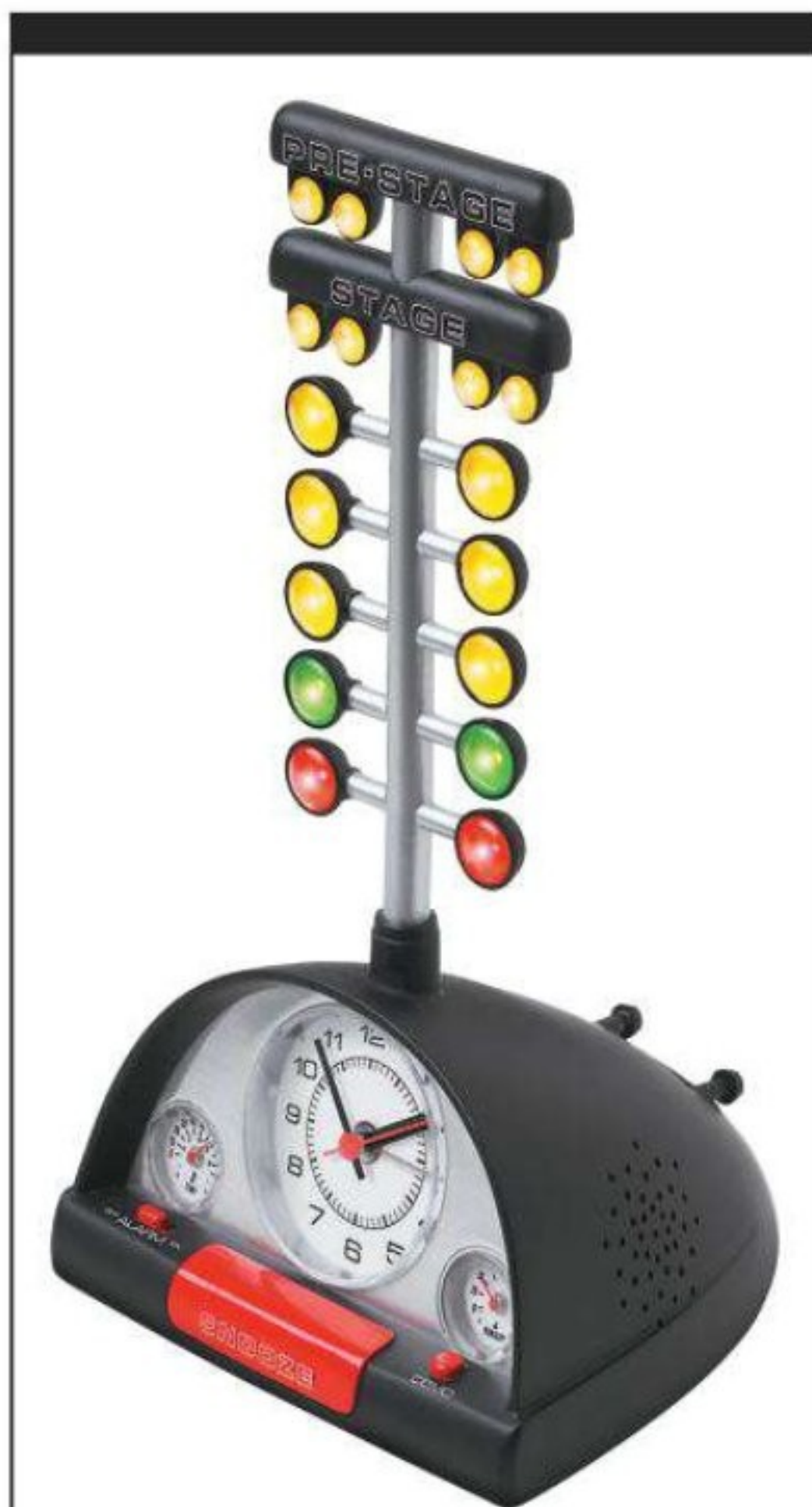
PUNCH IN THE NUMBERS

If you really want to send a message with your phone, the Knuckle Case (\$99, knucklecase.com) is machined from a solid block of aluminum and looks killer.



AIRBAG

Deploy the Keen Harvest III Messenger Bag (\$120, keenfootwear.com), made from old car air bags.



WAKING UP IS A DRAG

Your body wants five more minutes of sleep, but you really should jump-start your day. The Genuine Hotrod Hardware Drag Racing Alarm Clock (\$30, summitracing.com) will get you out of bed and off the line.





NIGHT TERROR

Dr. Morkenstein Pajama Version (\$65, pobber.com) is a rapscallion in a helmet and butt-flap pj's.

SEA BOARD

The Seaglass Project's Albacore (\$249, surfindustries.com) is a thrill that rides between a short board and a boogie board. Its finless style harks back to the early Hawaiian wave tamers.



EAR PLUGS

For corn hot off the grill, grab these HRG Spark Plug Corn Holders (8 for \$12, hotrodgrills.com).



CAR BOMB

Up the power in your hand when you're working the clutch with the Grenade Stick Shift (\$40, knowwhere2jeep.com).



HEAD TABLE

Go look at your dinnerware. Yes, it's boring. The Skull and Cross-Utensils dinner plate from Foldedpigs (\$20, etsy.com/shop/foldedpigs) is more your style.



INK ON THE STREET

SUBJECT: Graham Beech

SPOTTED: Coney Island, New York

WHERE HE GETS INKED: "I've traveled all over the country getting tattooed by a lot of good artists and great friends," says Beech. One of his favorite pieces comes from Scott Sylvia at Black Heart Tattoo in San Francisco. "It's a sparrow and rose with a banner that says 'Mama Tried.' It comes from an old country song that I think of as a metaphor for how I was raised and who I am now."

WHAT HE'S WEARING: O'Neill Hybrid Freak shorts (\$60; oneill.com)

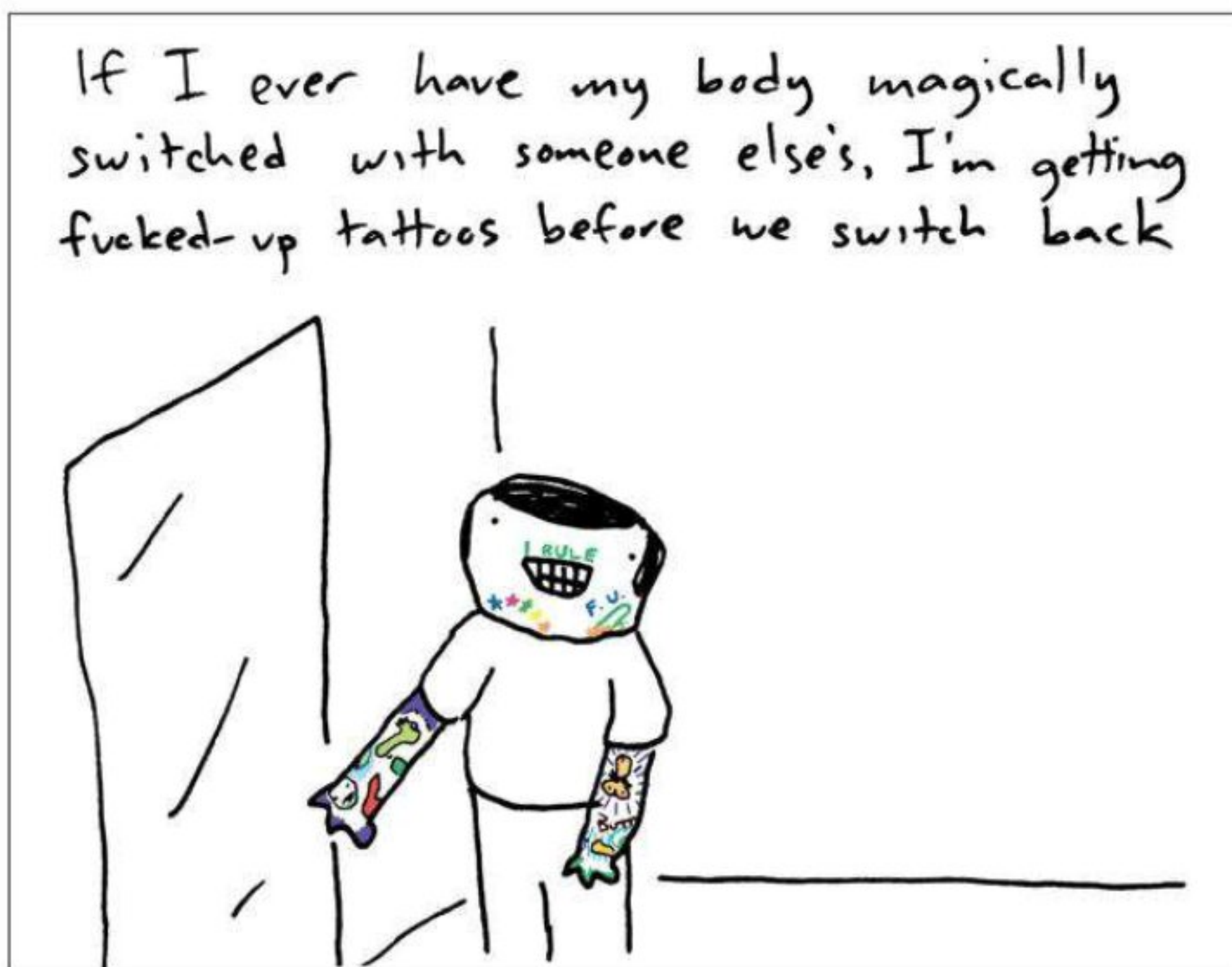
BRAND BACKSTORY: About 60 years ago, Jack O'Neill hung his shingle on a California garage and started to sell neoprene vests and, soon after, wet suits. Thanks to his invention, Californians were able to hit the surf in less than ideal weather, and the rest of the world was jealous. The company quickly went global with their wet suits that made summer endless, and their wet suit boots and board leashes. Today, O'Neill produces more than surf products; they're on the forefront of beach fashion with board shorts, jeans, beanies, bags, footwear, jackets, and much more.

WHAT ELSE HE HAS: Vans shoes; Ray-Ban sunglasses; 5boro skateboard

OG *Gabel*
The
COLLECTION



WEBCOMICS



HUMOR IN INK

Instead of fighting for inches on the comic page of a newspaper with Prince Valiant (why won't he just die already?), some of the leading lights of graphic humor are turning to the web—such as Drew of toothpastefordinner.com (above) and Jason Poland of robbieandbobby.com (right).



MOVIES



THE DARK KNIGHT RISES

Christopher Nolan returns to direct the third and allegedly final chapter in his Batman trilogy. Christian Bale is back as Bruce Wayne/Batman, who faces Bane (Tom Hardy). If you recall the mindless, hulked-out Bane from the craptacular *Batman and Robin*, don't worry: Nolan's version of the character is more sinister. Catwoman (Anne Hathaway) appears in skin-tight spandex as well. If Bane puts the Bat out of commission and this indeed concludes Nolan's story, we're guessing the franchise will get a reboot and make way for a Justice League movie (thank you, *Avengers*). —Gil Macias



TOTAL RECALL

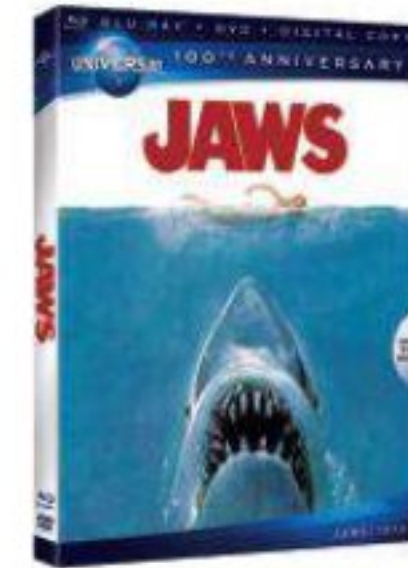
Len Wiseman (*Live Free or Die Hard*) directs this remake based on the Philip K. Dick short story that seems quite different from the Arnold Schwarzenegger movie we all love. Doug Quaid (Colin Farrell) visits Rekall, a company that turns dreams into real memories. After the memory implant procedure goes horribly wrong, he finds himself on the run and on a quest to discover his true identity. Quaid teams up with a rebel fighter (Jessica Biel) and an underground resistance to bring down Chancellor Cohaagen (Bryan Cranston). But will there be a three-breasted hooker? —G.M.



THE EXPENDABLES 2

If the first *Expendables* movie didn't make your testosterone levels skyrocket, *The Expendables 2* certainly will. This is probably the most macho that celluloid has ever held in the history of cinema. Let's just take a look at the roster: Sylvester Stallone, Jason Statham, Jet Li, Dolph Lundgren, Terry Crews, Randy Couture—and now they've added Chuck Norris, Jean-Claude Van Damme, and Liam Hemsworth, and given Bruce Willis and Arnold Schwarzenegger heftier roles than their previous cameos. They've also made room for one female badass: Chinese actress Yu Nan. —G.M.

DVD



JAWS

It's August, we're all hitting the beaches, and the flick that made everyone afraid to go in the water arrives just in time to make us consider staying on the sand. The 1975 shark thriller directed by Steven Spielberg is available for the first time on Blu-ray, digitally remastered, fully restored, and ready to induce selachophobia in full hi-def glory; Spielberg himself personally monitored the meticulous restoration process. Special features include deleted scenes, outtakes, and *The Shark Is Still Working: The Impact and Legacy of "Jaws,"* a new documentary narrated by Roy Scheider. —G.M.



FIVE and DIAMOND

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VIDEO GAMES

**NCAA FOOTBALL 13**

PLATFORMS: PLAYSTATION 3, XBOX 360

Get primed for the new college football season with a grudge match on the virtual gridiron. Since pass-heavy spread offenses have taken over the amateur ranks, EA Sports has reengineered its passing system for NCAA 13 to give quarterbacks more varied ball trajectories, the ability to lead receivers, and true drop-backs. Most importantly, EA also rebuilt the defensive AI to eliminate those annoying psychic safeties fans have bitched about for years. Now defenders must see the ball before they react, which gives your scrappy college quarterback a fighting chance, provided you have the strategic know-how to read the defense correctly. Other fan-requested renovations include new mascots, team run-outs, rivalry trophy presentations, and increased ESPN integration complete with a score ticker and studio updates. Now, if only EA would step up where the NCAA won't and give fans sick of the BCS a true playoff system ...

Play if you like: ESPN GamePlan, rivalry week, sport leagues with no true champion —Matt Bertz

**SLEEPING DOGS**

PLATFORMS: PLAYSTATION 3, XBOX 360, PC

Open world sandbox games like Grand Theft Auto meet Johnnie To-style Hong Kong gangster flicks in Sleeping Dogs. As undercover detective Wei Shen, players must channel their inner Donnie Brasco to infiltrate a deadly Triad gang. To prove your mettle, you'll participate in illegal street races on the neon-lit streets of Hong Kong, blazing shoot-outs with rival gangs, and Jackie Chan-style kung fu brawls that allow you to improvise and throw rivals into environmental hazards like open elevator shafts and table saws. As Shen delves deeper into the underground criminal organization, his loyalty to the police force will be tested, but players can blow off steam by exploring the congested city, tackling side missions, or shopping for new gangster attire. **Play if you like:** Internal Affairs, True crime, Triad Election —M.B.

**TRANSFORMERS: FALL OF CYBERTRON**

PLATFORMS: PLAYSTATION 3, XBOX 360

The most popular Rock'em Sock'em robots on the planet return in this third Transformers game from High Moon Studios. Fall of Cybertron picks up where War for Cybertron left off, chronicling the battle between the Autobots and Decepticons that eventually destroys their home planet and forces them to take their robot infighting to the Milky Way galaxy. The fan favorite Dinobot, Grimlock, joins the cast of returning faces, including Optimus Prime, Bumblebee, and Starscream. The majority of the action revolves around shooting, transforming, rinsing, and repeating, but the game bests its Michael Bay film counterparts in one badass way: The multiplayer mode allows players to build their own Autobots and Decepticons from scratch.

Play if you like: Over-the-top action, Hasbro toys, building model robots —M.B.

**THE Inked PLAYLIST**

BY JONAH BAYER

SOULSAVERS, FEATURING DAVE GAHAN**"Longest Day"**

This single from their new electronica-rock album is crushingly beautiful—and Stewart Robson of Frith Street Tattoo did the illustration on the album's cover.

AESOP ROCK**"Zero Dark Thirty"**

If you don't think you like hip-hop, then you haven't heard the gritty new song from Aesop Rock.

CORY BRANAN**"Survivor Blues"**

This story-driven rocker has Springsteen-esque flashes of brilliance. That's not hyperbole—just listen.

THE GASLIGHT ANTHEM**"45"**

This sees The Gaslight Anthem going back to their roots with a song that's as energetic as it is emotional.

THE HIVES**"Go Right Ahead"**

Sweden's best garage rock band implement horns into their sound and still rock harder than anyone else.

MOTION CITY SOUNDTRACK**"True Romance"**

We miss '90s alternative rock tunes more than anyone, and that's why we love MCS's saccharine new single.

MARRIAGES**"Body of Shade"**

If you're a fan of female-fronted indie rock, don't miss this ambient effort from members of Red Sparowes.

OFF!**"Cracked"**

Off!'s latest single recalls the sound that frontman Keith Morris pioneered in the Circle Jerks and focuses it until it's as sharp as a shiv.

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CENSORED



FEELING PLUCKY?

Only your grandfather should have hair in strange places.

You may be a pro at keeping the hair on your head and chin in check, but those aren't the only places that require diligence. Don't forget the Bermuda Triangle of unwanted facial hair: eyebrows, nose, and ears. "A unibrow or a long hair sticking out of your nose—those are deal-breakers," says Mike Gilman, founder of the Grooming Lounge. We're not suggesting you take your grooming to any type of Ken-doll extremes, but regular upkeep goes a long way.

Consider your eyebrows (or eyebrow, as it may be). This is one instance where there's no shame in seeking professional help. "Eyebrow waxing is by far one of the most popular waxing services in our shops. We get tons of guys who just want to clean up the area in between their brows," says Gilman. Prefer to take the DIY route? "You should have a hairless area about the width of your thumb in between your brows," says Gilman. Use a good pair of tweezers (not your razor) to get rid of any unwanted hairs; just grab them at the base and pull upward. Trim particularly unruly strands with facial scissors, "but just snip the really long ones—otherwise you'll look ridiculous," advises Gilman. Dab some aftershave onto your newly plucked spots to help quell redness.

Once you've eradicated the unibrow, you can tackle your nose. It's purely elementary: "Anything that falls below the nostril shouldn't be there." Get in there with a nose hair trimmer and go to town, then turn your attention toward your ears. Flip 'em forward and use the tweezers to get any hairs on the outside, then use your (clean) trimmer for the inner sanctums. It's really that easy.

Use the necessities below to give *all* the areas mentioned a once-over every few days. As Gilman explains, "If you're checking one of the three spots, you really don't have far to go to check on the others." —Christine Avalon



ZWILLING J.A. HENCKELS POINT TWEEZERS

The rounded base and extra-sharp points on this tool (\$18, groominglounge.com) will help put some distance between your brows.



TWEEZERMAN STAINLESS FACIAL HAIR SCISSORS

These shears (\$15, tweezerman.com) have special rounded tips that curve away from the skin to prevent nicks.



PANASONIC NOSE AND EAR TRIMMER

A good basic option, this bad boy (\$18, Walmart) works on nose and ears and comes with a light to help you see into orifices.



REMINGTON MPT-3500

The Rolls Royce of trimmers (\$29, remington.premiumstore.com) has three length settings, and also works to remove hair on other random spots, like toes.



One morning I shot an elephant in my pajamas. How he got into my pajamas I'll never know.

STYLING, BETHANY WOLOSKY; MAKEUP, ROBERT REYES USING MAC; HAIR, JILLIAN HALOUSKA; MODEL, JOHANNIE VALDES; TOP SHOP BRA AND UNDERWEAR



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LONDON

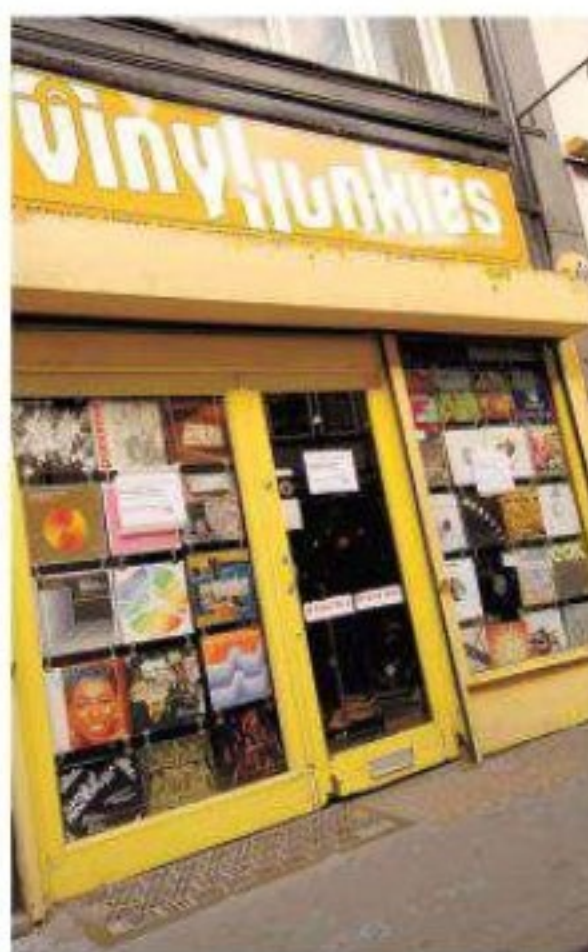
We asked an elite tattooer in the Olympic Games host city to take us through the London streets.



Darryl Gates has been slinging ink in London's West End for the past 12 years. Eight years ago he took over Diamond Jacks Tattoo Parlour (5 Walkers Court, Soho), one of the longest-running shops in the city. "It's like a time warp. I've tried to keep the studio exactly as it was when Dennis Cockell had it back in the '80s," Gates says. "All the flash on the walls dates back to the '70s." A fixture in the rock scene since "God Save the Queen" hit the radio, Jacks boasts an impressive celebrity clientele; their work has graced the skin of everyone from the Stray Cats to Pete Doherty. —Nick Fierro

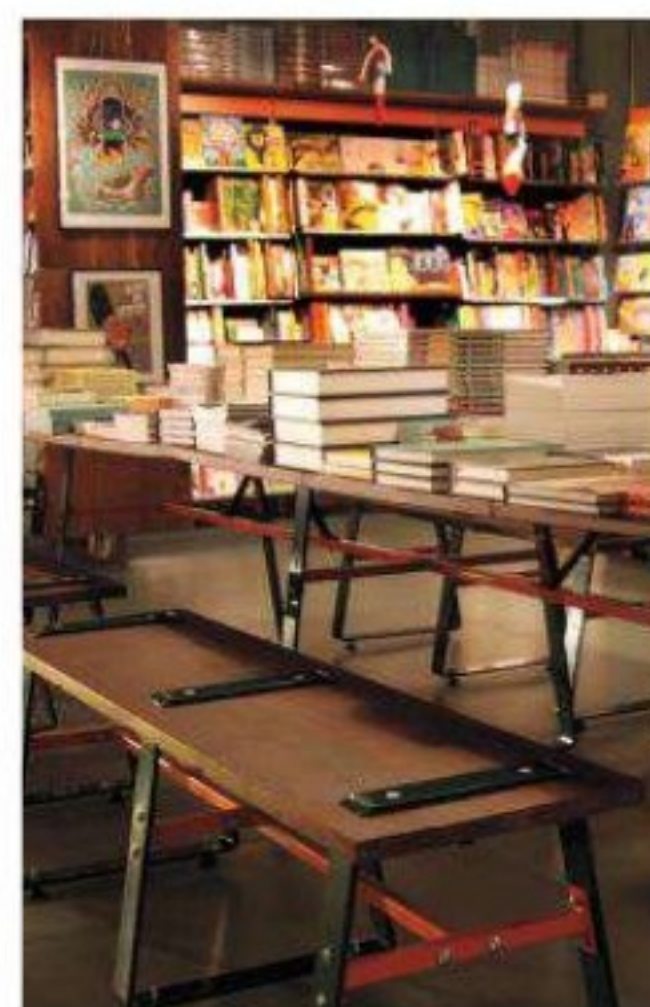
OFF THE BEATEN PATH

Soho may be only about one square mile in area, but it has miles and miles of secret alleys, passages, and alcoves tucked between the city blocks. "Most of them are just cut-throughs, but some still contain restaurants, bars, and even a few clip joints," says Gates. And Soho's side streets are lined with jewels. "There are so many gems, like one of a kind boutiques, record shops, and vintage stores," Gates says.



THE KITSCHIEST SHOP Whether you're in search of a glamour magazine from the '30s, some Tinsel Town wall decor from the '60s, or a key chain shaped suspiciously like a gentleman's naughty bits, the Vintage Magazine Shop (39-43 Brewer Street, Soho) should satisfy your appetite for the old, the weird, and the old and weird. "It's dusty and full of atmosphere, a treasure trove of hard-to-find entertainment literature," says Gates.

MOST IMPRESSIVE GALLERY At the north end of Trafalgar Square, the National Gallery houses more than 2,300 paintings. Encapsulating 700 years of Western European art, the gallery is free of charge and sure to strike a chord. "Any time I need some inspiration I take a walk through the gallery. An hour in there completely refreshes the senses, and it's a beautiful building," he says. When the time comes to rest your legs and eyes, put your palate to work at the National Café or the National Dining Rooms overlooking the square.



SICKEST COMIC SHOP

Not far from the British Museum there's a slightly different kind of archive: Gosh! Comics (1 Berwick Street, Soho), a three-story nerd oasis with floor-to-ceiling stacks of zines, trades, and manga that draw fanboys and fangals from all parts of the British Isles. With a staff that's as gracious to newcomers as they are to seasoned comic snobs, the shop stands as a monument to the new and the old.

BEST MOTORCYCLE CAFÉ "I ride my old, beat-up Harley to the biggest, most famous biker cafe in the world. It's fun if you like bikes and music," Gates says of the Ace Cafe (Ace Corner, North Circular Road, Stonebridge). Established in 1938—and rebuilt in the '40s after being leveled in a WWII air raid—the café has been a haven to rockers and road warriors alike for longer than most can remember. It's now home to gearheads of all kinds, and it hosts auto and bike events. If that's not enough of a draw for you, they are open for every meal, have a full bar, and are available for weddings (we'll be waiting for our invite).



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Clockwise from top:
Scion FR-S, BMW
i3, Smart Passion
Cabriolet, Kia K9.



INKED'S CARS OF THE YEAR

If you're in the mood and market for a new way to get from point A to point B, look no further. Change is in the air, and it's got that new car smell.

Getting people to agree on their favorite car can be just as frustrating as getting them to agree on their favorite band, breakfast cereal, or Spielberg flick (it's *E.T.*, we don't want to hear what you have to say, it's *E.T.*). But there are some eye-popping rides on the horizon. Here, we've wrangled the autos that are making strides in design and performance.

BEST SEDAN: KIA K9 This year Kia has unveiled a vehicle that might just launch it into the big leagues of luxury automakers. The 2013 Kia K9 is 16.7 feet

of beauty and muscle wrapped in a sleek steel frame. Its low, aerodynamic body gives it a .27 drag coefficient. Couple that with the 285 horsepower that the K9's 3.8-liter V6 can generate and it's easy to see why Kia has dubbed this its flagship sedan. Muscle and performance aside, the K9 is as impressive on the interior as it is under the hood, with luxury packages that include heated and ventilated seats, a four-camera Around View Monitor, a set of two rear-seat monitors, and radar-based blind-spot detection.

BEST COMPACT: SMART PASSION CABRIOLET Normally, calling a car "safe, affordable, and reliable" is a polite way of saying that it's boring as hell to drive. This, however, is not the case with Smart's latest incarnation. So how does the 2013 Passion Cabriolet escape the stigma of a mundane automobile while exemplifying all of the qualities of a "sensible" car? The answer is style. Modified side panels, front and rear fenders, a widened grill, and three new wheel options give the 2013 a more pronounced presence on the road without sacrificing its compact size. The Cabriolet's 3-cylinder engine can also get up to 70 horsepower and handles well at speeds up to 80 miles an hour—not bad for a ride that takes up less room on the block than a motorcycle.

BEST ELECTRIC: BMW I3 No longer a speculation of things to come, the electric car has arrived and it will not be ignored. In previous years we saw electrics

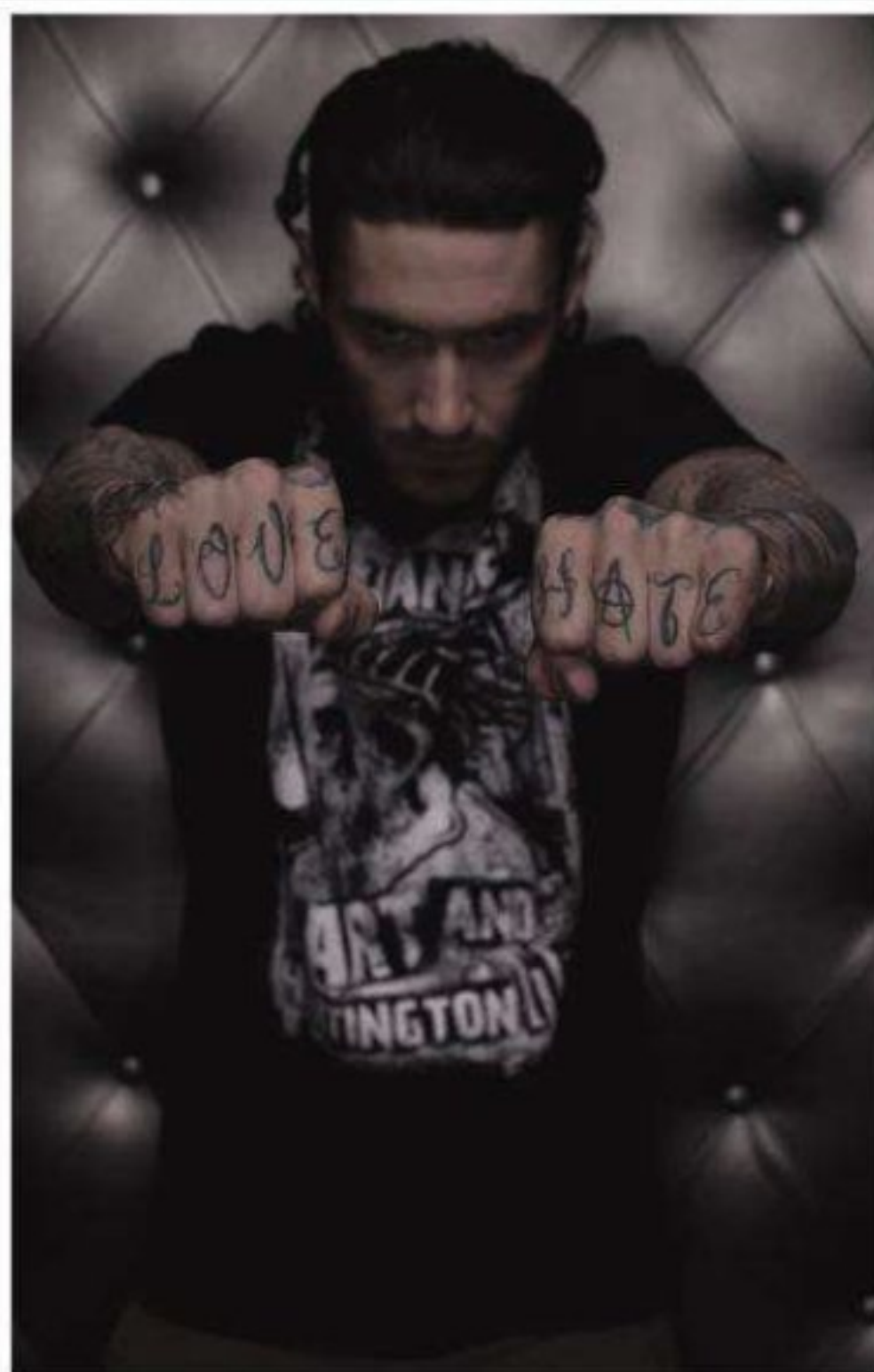
that claimed to have the upper hand in efficiency and performance, but we've never seen anything quite like the soon-to-launch BMW i3. The German automaker has truly revolutionized the craft of *das auto* by constructing their vehicle with a carbon-fiber shell that's normally found only on Formula 1 cars. The unique frame construction reduces the vehicle's weight considerably, and its 170-horsepower motor is capable of propelling it from 0 to 60 in under 8 seconds. It's fast, it's light, it looks like it could slam a Prius in an underground street fight, and it won't cost you a dime at the pump. *Prost!*

BEST SPORT: SCION FR-S For 2013, Scion has smoothed out the edges of its boxy auto icons of the 00's and presented us with a remarkably agile sports car. The FR-S is an all-new direction for Scion, and they nailed it right out of the gate. The framework for the new model is low and sleek, with a 200-horsepower engine and road-gripping frame that seats the driver just inches from the pavement. With an available Bluetooth, USB hookup, and center-mounted LCD screen allowing you to surf, chat, and shop (hopefully while stopped at a light), the FR-S carries on the brand's technological appeal while attracting the attention of a new demographic. In true Scion fashion, the FR-S is just as customizable as its predecessors, enabling the buyer to modify everything from the sound system to the suspension. —Nick Fierro

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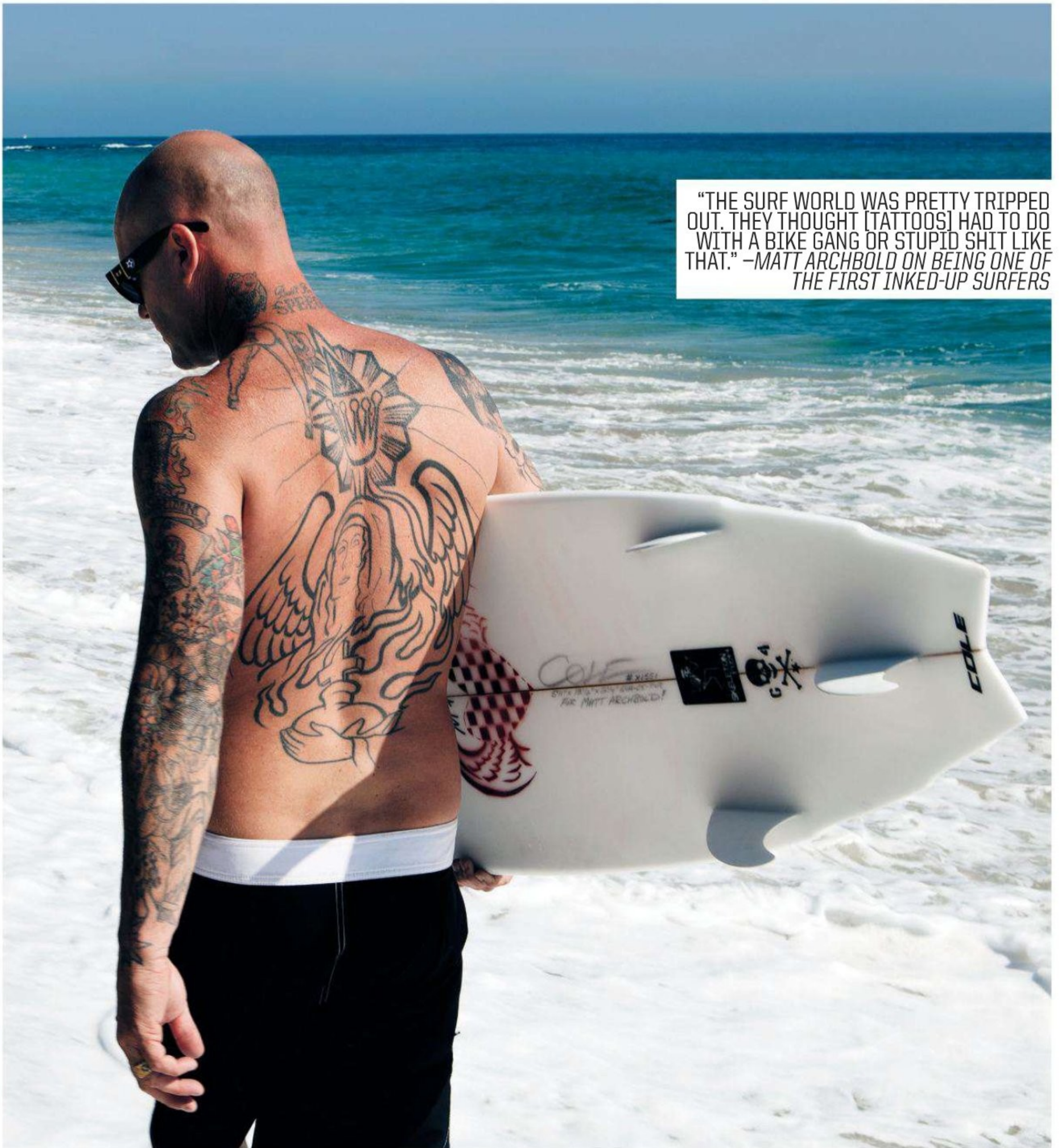
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INKED PEOPLE

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"THE SURF WORLD WAS PRETTY TRIPPED OUT. THEY THOUGHT [TATTOOS] HAD TO DO WITH A BIKE GANG OR STUPID SHIT LIKE THAT." -MATT ARCHBOLD ON BEING ONE OF THE FIRST INKED-UP SURFERS

MATT ARCHBOLD

As free-spirited as it is, the surf world wasn't quite ready for serious ink and muscle cars 20 years ago. Hell, it wasn't ready for Matt Archbold, period.

His progressive surfing in the early '90s influenced the way waves are ridden today, but he didn't take the traditional path to surfing stardom. A product of San Clemente, CA, Archy (as he's known) dropped out of high school in the ninth grade and followed his own program—one that didn't involve autograph signings, rigid schedules, or conforming to the dated contest judging criteria of the time. He got burly ink from buddies, busted airs, restored classic rides, and abused his body to a point where his liver never wanted to talk to him again. One month, he'd be arcing across the natural canvas of the blue Pacific; the next, his life would spiral into the undesirable elements of a Mike Ness song.

Archy first got inked when he was 17, and by his early 20s he was an avid collector. "The surf world was pretty tripped out," he says of his ink. "They thought it had to do with a bike gang or stupid shit like that. But I was friends with John Lloyd at Laguna Tattoo. We used to surf and skate together, and then he'd tattoo me."

Wrenching also seemed a natural progression. To date, his favorite project has been a '49 Ford Shoebox that he's shipped to Hawaii and back so he could work on it over the course of about 12 years. "My dad was the one who really got me into classics. I've been into old cars and motorcycles since I was about 15. I still love them both," says Archy.

It might be argued that Archy's trouble with drugs and alcohol caused him to miss out on action sports superstardom, but some folks just make better anti-heroes. And by the time his biopic, *Archy: Built for Speed*, came out in 2008, he'd already been clean for a year. The film's title was taken from the piece on the back of his neck. His most recent tattoo is the name of his wife, Audrey, who has been his savior. Their daughter, Poppy, will likely be part of his next piece.

These days his sponsor, RVCA, is working on an Archy-inspired line of clothing, and he and Audrey are in the early stages of opening Archy's Garage, a gearhead-surf shop in Laguna. And at 43, he still garners as much respect as anyone on the North Shore. —Jon Coen





inked people

MAX BEMIS AND SHERRI DUPREE-BEMIS

"It was love at first e-mail," says Sherri DuPree-Bemis, vocalist and rhythm guitarist for the band Eisley, of meeting her husband, Max Bemis, frontman for the band Say Anything. "I know that sounds cheesy, but we just knew."

"I e-mailed Sherri because I'm a huge fan and I wanted her to sing on one of my tracks for my side project Two Tongues," Bemis remembers. "It just kind of bloomed from there." It would be five months before the couple met in-person, and this past April, they celebrated their third wedding anniversary.

Both traveling musicians, the couple call Tyler, TX—where they live together with their two boxers, Truly and Mary Jane—home. "Being on the road takes a dedication that comes naturally because we genuinely love talking to each other," says Bemis, who estimates the couple is together roughly 75 percent of the year.

"When we're home from tours, we spend a lot of downtime around the house," DuPree-Bemis says. "Drinking coffee, I like to draw, Max reads comic books nonstop, we sleep late, go out to dinner almost every night, and stay up late."

It helps that their bands are on the same label, Equal Vision Records.

Eisley's latest effort, *The Valley*, was released March 2011, and the band has already started work on its fourth full-length, due out next year. Say Anything's fifth studio album, *Anarchy, My Dear*, was produced by Tim O'Heir (Sebadoh, Dinosaur Jr., Morphine) and dropped in March. The DuPree-Bemis pair have also formed a side project, Perma (short for permanent), and are currently writing their debut album, with plans to release it next year.

Of course, like any good married couple, they've learned that those who ink together stay together. DuPree-Bemis is currently working toward a sleeve on her left arm. So far, she has a self-illustrated outline of Texas done by Alice Kendall at Infinity Tattoo, a Batman face, "Maxim" (for her husband), the Say Anything logo, and a Blythe doll holding a Rickenbacker guitar. Bemis's ink includes a portrait of Johnny Cash, "SPSH" on his knuckles (short for "Spesh," or special, his pet name for DuPree-Bemis), "Per Diem" on his wrist, a portrait of his wife, and several others.

"The idea of getting to walk around with art on me is amazing," DuPree-Bemis says. "A lot of my tattoos have special places in my heart. When you're on the road, it gets really hard to be away from home." —Kara Pound





TIM STRANGE

When you're a Strange, people remember your name and your sick custom designs. From his earliest days growing up on a farm, Tim Strange remembers watching his dad work on custom motorcycles. When he wasn't watching his dad, he was raising hell on two wheels of his own—riding BMX, something he still does to this day. Eventually, due to the bad back that years of chopper riding will give a man, the elder Strange switched from bikes to building hot rods, and it was then that his son also found his calling.

One of Strange's first builds was a '64 Chevelle he worked on while still in high school. It won some awards, but it was his next project that would launch his career. "I bought a '54 Chevy and started cutting it up," he says. "I chopped the top, made it a hard top. I hand-built the full chassis out of round tubing. It crossed the boundaries of '50s custom influence with modern street machine all in the same thing. I just built the car that I wanted to and the phones started ringing—that's the car that made me able to start my business and do it full time."

Since launching Strange Motion Rod & Custom Construction, he has been making the cars he wants to make, the way he wants to make them. Some of the ideas that he has when looking at how to rebuild a car can be a little out there; he wants to do more than paint some flames on the side and throw on boring white walls. It is in this artistic aspect of his business that Strange sees a lot of similarities to tattooing. "If you call up one shop and give them free reign

to build a '32 Ford and call up another shop down the road to do the same, the two will come out completely different," Strange explains. "That's where the whole artist aspect comes in—same with a tattooist. The way you get the good tattoos is by bouncing the ideas back and forth with the artist, same with getting a hot rod built. The reason that customer came to the hot rod shop is because they liked the artist and they want [the artist] to have as much input as the owner, so they're both happy with the end project."

When it comes to his tattoos, Strange puts all of his trust in Ron O'Tool and John Kautz from O'Tool Design Custom Tattoo in Rock Island, IL. O'Tool grew up riding BMX and listening to punk rock with Strange, and now he tattoos him. Not surprisingly, much of Strange's ink is closely related to his love of cars and his straight edge lifestyle: flames on his arm, an X on his elbow, and intertwined piston heads.

With the show *Search and Restore*, Spike TV had an idea that would allow Strange to showcase his skills as an auto builder while giving a little back to lift the spirits of people in need. Viewers send in their stories and how they relate to certain cars, and Strange and his crew do their best to build them dream cars. "There are some sad, touching stories, but there are a lot of uplifting ones too," Strange says. He's spent his entire life finding joy tinkering with anything and everything that has wheels—and now, through *Search and Restore*, he's able to share that joy with the whole country. —Charlie Connell





WOWWZER

Whether she's Jersey Turnpiking or washing down a pink Cadillac in swimwear from her new bikini line, Jenni "JWOWW" Farley makes hearts beat harder than a Guido pumps fists. Here, the star of *Jersey Shore* and *Snooki & Jwoww* talks to her inked-up boyfriend, Roger Matthews.

BY ROGER MATHEWS

PHOTOS BY
KAREEM BLACK

PAGE 45

“THE NEW SHOW
SNOOKI & JWOWW
IS MORE LIKE THE
DELETED SCENES
OF *JERSEY SHORE*.”



Previous page: JWoww by Perfect Tan Bikini black bikini bottoms; Patricia Field bra and earrings; Topshop heels.
This page: JWoww by Perfect Tan Bikini leopard-print bikini bottoms; Topshop tank top; Steve Madden heels; stylist's own bracelets.

ROGER MATTHEWS: What do you think is going to be different between *Snooki & Jwoww* [currently airing Thursdays 10 p.m. on MTV] and *Jersey Shore*?

JENNI FARLEY: I'd say it's basically me and Nicole [Snooki] on the *Jersey Shore*, but the new show is more like the deleted scenes of *Jersey Shore*. Because there are seven of us on *Jersey Shore*, MTV doesn't have time to show all of our antics, so they wanted to give Nicole and I a show in Jersey City. And there'll be more of you and I, Roger.

MATTHEWS: I'm ratings gold. Do you think this show will show you in a different light than the *Jersey Shore*?

FARLEY: Not necessarily a different light, but you'll see me in more real-world situations. When we are at the shore, in Seaside, it's like a vacation where you put everything aside and have a blast. But in Jersey City we had to balance fun with our life. Even though everything was filmed, it was more like how we are when the cameras are off. I mean, instead of the biggest responsibility being working at the T-shirt store, Snooki became pregnant.

MATTHEWS: Did you feel more stressed during the filming?

FARLEY: I think it was more relaxing than *Jersey Shore* because I didn't have to deal with six other people. If I got annoyed it was only with one other person—well, and you.

MATTHEWS: But you love me. Remember when we first met?

FARLEY: I saw a tall, big juicehead with tattoos at Karma during season one [of *Jersey Shore*] and there was an initial attraction.

MATTHEWS: Then I walked you and Nicole back to the house and we were throwing cheese balls at each other.

FARLEY: Those things were hard, dude.

MATTHEWS: But you were instantly attracted to this hot, tough guy.

FARLEY: Yes, I like guys who look like hard-asses. I once went against the grain when I dated my last ex-boyfriend, who was a pipsqueak.

MATTHEWS: I refer to that as your garden gnome phase.

FARLEY: Eww. There are stereotypes about guys with tattoos, but you are a pretty good guy.

MATTHEWS: For me, growing up, you'd see people with tattoos who were bad boys, so you always want tattoos. But I feel like the first couple of tattoos you get you pick off the wall. You pick something stupid. It takes a little bit of time to figure out who you are and what you like as far as art.

FARLEY: I agree. And as an art student, I like how people express art on their bodies.

MATTHEWS: Let's talk about your tattoo art.

FARLEY: My dragon and tiger were both designed by my college advisor, Jon Squid. He was an art student but he's also been tattooing for 10 years. He's at Twin Moon Tattoo in Queens, New York. The dragon is something I have wanted since I was a kid. I drew one when I was 12 or 13, showed my dad, and told him that I wanted it tattooed on me. He told me to wait 10 years. Growing up I was



J.C. bustier, Lip Service shorts, and Patricia Field earrings, all available at Patricia Field; Topshop heels.

always doodling dragons, and I waited until I was 21 to get the dragon. Then I wanted something on the other side of my body to complement the dragon, and Squid told me that the dragon and tiger symbolize good versus evil, like a yin and yang.

MATTHEWS: Did you put the tiger on your right to balance out the dragon?

FARLEY: Yes, and placement for me is big because I want to be able to show my tattoos off when I want to, and I want to be able to cover them when I don't want to show them.

MATTHEWS: I pretty much don't have a choice—I'm covered.

FARLEY: But the sexiest place for a guy to have tattoos are on his arms, especially if you have really built arms.

MATTHEWS: Yeah, guys with big arms are very sexy.

FARLEY: Where do you think tattoos look best on a girl?

MATTHEWS: I'm not a big fan of the tramp stamp. I like where yours are, and I also think tattoos on the back of the neck are pretty sexy.

FARLEY: I think a tattoo of my name would look good on you.

MATTHEWS: [Laughs.] Remember when you tried to

get me during the taping of *Snooki & Jwoww*?

FARLEY: Relax, I'm kidding. We just had a huge fight and I was just trying to push your buttons. You know I wasn't serious because I asked you to get it in a nightclub where they had tattooing, and I'd never cheat on my tattoo guy.

MATTHEWS: The only way that I'd put your name on me is when we get married; I might put it under the wedding band. What compels you to get a new tattoo?

FARLEY: I get them during big events in my life, like when I got my grandparents' names. So I could see me getting a ring tattoo. Or if I ever have kids, putting their names on me. You have like 150, 200 tattoos—all I have to do is look at you differently and you'll run out and get tattooed.

MATTHEWS: The reason I get them is because I have blank skin! But your kids' names? Now that Nicole is pregnant...

FARLEY: Don't even go there. 🐉

For an exclusive look at JWOWW's own sketch of her next tattoo go to inkedmag.com/blog/jwowwtattoo

Natasha NYC for Patricia Field top;
L.A. Roxx pants, available at
Patricia Field; Top Shop heels;
Patricia Field earrings; stylist's own
ring and sunglasses.

Stylist: Kelly Brown at Anderson Hopkins
Hair: Seiji at The Wall Group
Makeup: Erin Green
Prop stylist: Erin Mack
Location: Special thanks to Lenny's Garage







MISTER CARTOON'S SANCTIONED Garage

In downtown L.A., Mister Cartoon creates amazing tattoos, sick marketing campaigns, and now, a fresh line of car products, christened Sanctioned.

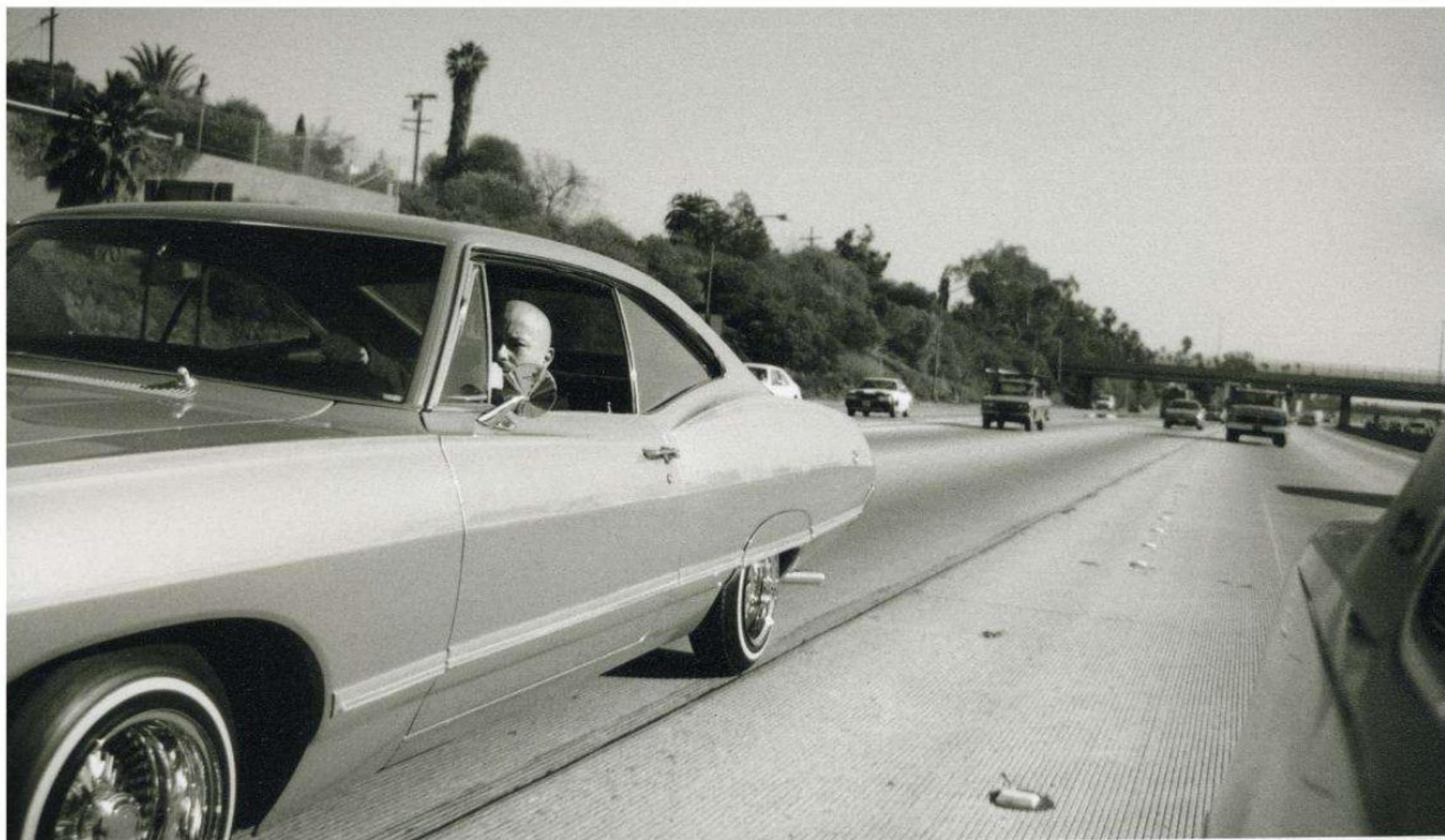
BY ROCKY RAKOVIC
PHOTOS BY ESTEVAN ORIOL





"IN ORDER TO MAKE THE CAR LOOK GOOD YOU NEED TO HAVE GOOD TATTOOS WHEN YOU DRIVE IT."





WE'RE IN A NEW CULTURAL MOVEMENT IN WHICH IF YOU WANT TO THRIVE you've got to be a polymath—a Renaissance man, proficient in a number of areas. Mister Cartoon is street culture's best multihyphenate: a tattooer-graffiti-artist-marketer-designer-car-products-maker. And the latest hyphen, from the Sanctiond line of car products, comes from his very first love.

"I was into cars before tattoos," Cartoon says. "When I was a kid I used to go to car shows with my old man and got hooked." But for a little guy of limited means, he felt cheated because his hobby was an expensive one. "My father told me that I just needed to become necessary," Cartoon says. "I saw this old guy at a car show airbrushing a T-shirt and I thought that I could take that old guy out. It took me a couple of years to get good, but when I was 16 to 20 years old I was airbrushing people's cars on T-shirts to make money. I also bartered to combat the expensiveness of cars. I would paint a mural in someone's shop for audio equipment or airbrush someone's trunk for a paint job on my car."

He took the system of art for goods—and the goal of making himself "necessary"—to the tattoo shop when he got into ink. "I would go to Spotlight Tattoo and trade drawing patterns and flash for tattoos," Cartoon says. "I could draw a dragon or some other shit quicker than the tattoo artists, and they needed new flash." Then when he started tattooing, he turned the money he made into auto parts. "Some people may want to spend their money at Cracker Barrel, but I tattoo to get cars."

When he got serious about making his own products to take out Turtle Wax, Cartoon thought of the design first. "Sanctiond has been on my mind for a lifetime, but I had a moment of clarity two years ago when I started drawing bottles—that's when [starting the company] became a necessity," he says. At the same time he was working on perfecting the packaging, he and his Sanctiond team were in the laboratory testing out different concoctions that would become part of the line (Cartoon's favorite is the Brite-White wall-tire scrub). "The bottle speaks to the youth, and by that I mean anyone who listens to rap or rock music and has a tattoo and style," he says. "It's sort of the FUBU of street car care."

Image is something that Cartoon has figured out. As one of the most well-

respected tattoo artists and letterers, he's the face of a culture corporate America wants a part of. Companies such as Nike, Toyota, and Jägermeister have all tapped him to make their products cooler. While some other artists might have just taken this type of work as it came in, Cartoon opened up SA Studios, a marketing and branding juggernaut FIBI (for influencers, by influencers, if you will) in a warehouse next to—but separate from—his shop, Skid Row Tattoo. Now there's a third building that houses his automotive products agency. "When many successful people look out their windows, they can see the ocean," Cartoon says. "All I see is a sea of cars—and I love it."

To keep up his pricey vice he's been conscious of blowing up without burning out. "We get phone calls every day to work with this product or that product, but we only take on what we think is good for our people," Cartoon says. "I need to stay hard-core. I want to be locally respected but internationally known." He thinks Sanctiond will be the project that transcends tattoo culture and makes it into your grandfather's garage. One approach he hints at is treating car care like fashion. "Some car-care bottles stay the same for 20 years," he says. "But what I've learned from the fashion industry is that you have to change up your style every year to stay relevant, to stay fresh." He hopes products will jump off the shelves in more ways than one so he'll be able to continue collecting cars—because he's done collecting car tattoos. "I have a bunch of cars tattooed on me, but tattoos really hurt!" Cartoon says semi-seriously. "I have my '58 and '59 Chevys on me. And I have my Lifestyle Car Club plaque too. Next to your kids' names the most important tattoo you can get is your plaque."

For Cartoon, wrenching and tattooing are similar processes. "The painstakingly detailed buildup on a black-and-gray portrait feels like working on a car," he says. "But a tattoo takes hours, whereas a car takes a year and looks like shit until it is absolutely completed. I think that in the end, though, in order to make the car look good you need to have good tattoos when you drive it. Tattoos are part of your car's bodywork. When I'm just walking down the boulevard but have my sleeves out, I still feel like I'm low-riding." ■

SANDS

PHOTOS BY
WARWICK SAINT











A GIRLY BELLY-BUTTON RING JUST ISN'T ENOUGH FOR Stephanie Fleischman—unless you multiply it by six, the most piercings she's had in her navel at one time. The 28-year-old New York native, resident piercer at Euphoria Ink and Body Piercing in Roselle, NJ, and Steadfast model has more than 50 piercings and tattoos from over 40 artists covering 90 percent of her body. Her love is forever in the body modification arts, which she has taken to some more extreme forms with branding, scarification, and suspension.

Fleischman got her introduction to the piercing world when she met Max Pain, a biker friend of her parents. "He had lots of piercings and chains and stuff, and by the time I was 11 or 12, I was like, Man, I wanna do that. I want piercings everywhere," she says. "By 15, I was working out of a shop called Hole Addiction in Florida, and would pierce myself and my friends at home." A more official apprenticeship started with piercer Jason Bishop at Babylon, a shop in Fort Lauderdale. Her first piercing was a nipple.

So how did she make the leap from that simple piercing to practicing scarification and suspension?

Fleischman spent a load of time traveling, guest piercing at shops across the country and attending conferences and seminars. Eventually, she met Brandon Jones of Nashville, who was involved in more extreme modifications. "Brandon taught me scarification and got me a lot of scalpels. The first scar I did was on a guy's chest, and the first cut made me nauseous," she remembers. "But I had to put that aside and stop worrying about whether or not I was hurting him because I figured if someone is coming in for something like that, they'd expect pain." Then, at an Association of Professional Piercers seminar, she met Joe Amato. "He was one of the first to do eyelid piercings and worked with a crew called Skin Mechanics Suspension. He was doing East Coast tours at the time and asked me if I wanted to be a part of it, inserting hooks and stuff. I said hell yeah. That kind of stuff you learn hands-on."

Fleischman has always had a flair for the extreme. Instead of stepping into the tattoo world with a small piece, her first ink covered her entire back and took 15 hours over three sessions to complete. From there on, it was a race to cover the rest of her

body with artwork, including at least one piece she isn't particularly proud of. "I can't [choose] a favorite, but I can pick one I don't like: The dickler—a Hitler penis—on my ankle was the worst decision of my life." Fleischman remains excited for what's to come. "I only have about three spots left on my body, and I'm saving them for artists I really want to get tattooed by, like Timmy B at Black 13 Tattoo in Nashville," she says. "There are a lot of new artists coming out now who are just so amazing."

She's got other plans for the future too, including a particular new hobby: becoming pen pals with serial killers. "A friend of mine started doing it, saying that a lot of the guys are born-again Christians. I want to pick their brains about what they were thinking when they were doing all this stuff. I'll just make sure they're lifers—you don't want one of them getting out and coming after you," she says. "I thought I was being rebellious, so I was like, 'Mom, I'm going to write Son of Sam.' And she said, 'Good. He's a born-again Christian.' That wasn't the reaction I was expecting. I'm waiting on a response to my first letter now." —Cristina Guarino



Hair: Luis Beltran at fordartists.com
Makeup: Miriam Ross at fordartists.com
Stylist: Jessica Bosch at fordartists.com
Location: Viceroy Miami






GREASER STYLE

Kick the tires on some new work wear.

PHOTOS BY MICHAEL KRAUS



THE DRIFTER Clockwise from top: Carhartt WIP vest, available at Carhartt Store New York, 212-219-2934; General Idea color-block shirt, available at Vinnies, 718-636-9787; Wolverine Mayall boot, wolverine.com; VBN henley, vbnclothing.com; Spragwerks Chiefton buckle (belt sold separately), spragwerks.com; Mark McNairy vest, available at Mohawk General Store, 323-669-1601; Wolsey bandanna, available at Odin New York, 212-966-0026.



TRACK SUIT Clockwise from top: Ben Sherman Legion cap, amazon.com; Woolrich Woolen Mills Officer shirt, contextclothing.com; H.W. Carter and Sons canvas carpenter jeans, hwcarterandsons.com; INC rubberized canvas boots, macys.com; Stussy wallet with cord, stussy.com; Dickies vest, dickies.com.





LARS FREDERIKSEN

As Rancid turns 20, we talk to its guitarist about the roots, the radicals, his tattoo shop, and his new Oi! band.

BY CHARLIE CONNELL PHOTOS BY MATTHEW REAMER

Punk rock has always flirted with mainstream success. Every couple of years a new batch of punk bands will explode onto the scene, and more often than not, within six months, they are never heard from again. Or they turn pop. Only a few stay the course and keep making great music. Rancid is one of them.

Driven by a deep love of music instead of dollar signs, Lars Frederiksen has been playing guitar for Rancid since its inception 20 years ago. "Rancid would be doing the same thing whether it were for 10 people or 1,000 people," he says.

Only Frederiksen's passion for the art of tattooing rivals his passion for punk rock. Since getting his first tattoo at the ripe old age of 11, he has embraced the culture wholeheartedly. Today he owns a stake in the legendary New York Hardcore Tattoo, and on occasion will pick up a machine to ink his buddies. "I figured that if I was going to be owner of a tattoo shop, I should be a tattooer too," Frederiksen jokes. Whether it is in the tattoo shop, onstage, or at home raising his two sons, Frederiksen always holds dear what he has learned through the punk rock scene: "All I've ever done is try and make a better life for myself without stepping on anyone's toes. That's what the music taught me—that's what my culture taught me."

INKED: Can you believe that Rancid has been around for 20 years?

LARS FREDERIKSEN: Actually, yeah. The whole deal with us is that we have always put the friendship before the band. When you have a strong, solid friendship as your foundation, that means that you're going to have longevity. I also think that coming from our working-class backgrounds and not having a college education to fall back on has motivated us as well. I wouldn't say that was the full driving force—the friendship is. There are so many factors in keeping a band together; it's like being in a marriage with the other three members, and we get along.

You mentioned not having anything to fall back on if the band had been a failure. Do you think that lack of options helps hold the band together? The success that we had was,

mind you, 17 years ago with ...*And Out Come the Wolves*. It's not 1995 anymore; it's not like we are millionaires with mansions and limousines. We're just regular dudes. It's nice to be able to make a living off of what we do, but at the same time that's not the motivation behind it. I don't make music for money. If I made music for money I wouldn't have become a skinhead again and started an Oi! band. Rancid has always been a working-class punk rock band and will always be a working-class punk band.

What was it about the skinhead and punk culture that attracted you initially? It was my brother. He brought home all of the music. The Oi! stuff, the Jamaican reggae, the Ramones, and the U.K. Subs. I owe all of my musical taste to my brother, who is no longer with us. As a younger brother you look up to your older brother, so if he drank beer

then you drank beer. Back then there weren't a lot of people into this type of music—I remember being chased home from school because I was different—so those who were gravitated toward each other. It was very tribal, in a way.

A lot of people tend to associate all skinheads with the racist element. What's it like having to deal with that ignorance? I dealt with that a lot back in the '80s. This was the time when that whole racist thing was big and cops would pick you up off the street if you even resembled one. They would give you what we used to call the "Black Eye Elevator Ride." You'd go in on the first floor and by the time you made it to the third floor you would have two black eyes. There's always going to be a stigma. Anything that's rebellious is going to have one. The media will never report that skinheads came from Jamaican reggae in the '60s.

Would you consider your Oi! band, The Old Firm Casuals, a new band or a side project?

I definitely wouldn't call it a side project because it is definitely a full-time band. It means as much to me as Rancid does. This is the band that I always thought the Bastards would be. That first Bastards record, I wanted to make a street punk record, which we did. That first record was definitely what I envisioned it to be, but then the band took on a life of its own and became something else. That's the thing with music—it has its own legs and sometimes you just got to roll with it. The Old Firm Casuals is what I wanted the Bastards to be in a way. It's something I've wanted to do for a very long time.

What are your plans with it going forward? We have so much stuff scheduled to come out. We just released a seven-inch split with a great band

from Italy called Klasse Kriminale. There's so much stuff coming out and we have been doing all seven-inch releases because I'm a record nerd.

The digital age has really changed the way people take in music. When everything is coming in through a computer it takes away a lot of the visual aspect that goes along with picking out records. I'm a dad now. I've got two kids and my oldest loves listening to music. I try to re-create that whole experience. I'll put three or four records out and let him choose which one he wants to listen to. He's 4 and he'll tell you what bands he wants to listen to. He was really into Sham 69 for a while.

That's fantastic. What are you going to do if he decides that he doesn't like Rancid? That's his choice, man. He would be missing out, though. We were driving in the car and I put on Sham because he wanted the song with the drums. All of a sudden he says, "Hey, Dad, I don't want to listen to Sham anymore." I go, "Oh shit, what do you want to listen to?" And he goes, "Cockney Rejects." Inside I'm totally celebrating.

Were you afraid he was going to say The Wiggles? Nah, that's all good too. He listens to *Yo Gabba Gabba!* and loves it. All I really care

and Gary Kosmala all worked there. Scott and I were pretty good friends. A month or so after 222 opened Scott called me and said that their shop girl had quit. I ended up becoming the shop boy for about three or four months. I don't even remember how it came about—they thought it would be funny if I tattooed them. So that's how it started.

In addition to moonlighting as a shop boy, you've also had a stake in a few tattoo shops, right? Tokyo Hiro used to work in L.A. I met him for the first time when he worked with Eric Maaske at Classic Tattoo in Fullerton before Hiro could really speak any English. He was apprenticing under Bob Roberts at the time. A few years later we got another partner named Shaw Tanaka and we ended up starting Skunx Tattoo in Tokyo. The last time I was in Japan I got home a week before the tsunami hit. Shortly after, our lease was coming up at the shop and we made a conscious decision to close it for now. I just didn't feel right keeping a shop open at that moment. In a way I had taken a lot from Japan and at the point all I wanted was to give something back.

You also own part of New York Hardcore Tattoo. In New York we have our crew, our little family called DMS. Jimmy Gestapo from Murphy's Law and Vinny Stigma had the shop on the Lower

world either. I have my sons' names on my hands and that's really important to me.

If you are close friends with the person tattooing you, it elevates the experience beyond just a simple picture on your skin. I've got tattoos by both Eric Hogan and Maaske, who have both passed away, and they were my good friends. So having their tattoos still on my body, I can look at them every day and remember them. These guys are all my friends, my homeboys, and that's what means much more to me than the actual tattoos. That's the thing with tattooing: It's a very vulnerable situation. It's almost like you have to trust the guy. So for me it's one of those things where it's a personal thing. I've always shied away from doing any sort of tattoo magazine interviews or photo stuff because the tattoos are so personal to me. I don't want people taking pictures of my tattoos. The thought of having photos of my tattoos taken makes me cringe. I don't know why; it's just a reaction.

Do you feel that it is judgmental? No, that's not it. I mean, I have tattoos on my fucking face—it's not like I give a shit. Believe it or not I have a hard time with the "look at me" shit. I'm not comfortable in that environment. So when it's focused on my tattoos the focus is on the real me since they are so personal. I don't really like the attention.

"MY FIRST TATTOO WAS 'OI!' ON MY SHIN, BUT IT'S NOW ON MY ANKLE. WHEN YOU'RE 11 YOU'RE STILL GROWING SO IT MOVED A BIT."

about is that he is responding to music. He likes all the music that I like, so that's great—although he also likes his mom's music, which is Cyndi Lauper and shit like that.

When did you start to become interested in tattooing? I got my first tattoo when I was 11 years old. On the street where I grew up there were a lot of bikers, a motorcycle club who pretty much ran the street. Those were the guys that were always really nice to me and my brother. A lot of these guys had tattoos, so that was my introduction to the world of tattooing. I thought it looked cool and when I got a chance to get my first tattoo it was with a homemade machine with one of those slot car motors. I got it on my leg because I figured I better hide it from my mom. I got "Oil" tattooed on my shin, but it's now on my ankle. When you're 11 you're still growing so it moved a bit.

You've definitely spent a lot of time getting tattooed, but we heard you've also done a little tattooing of your own. Tell us how that ended up happening. In about '96 we had just gotten home from all of our touring for *...And Out Come the Wolves*, and I was pretty bored. There used to be a shop here in San Francisco called 222 Tattoo run by Eddy Deutsche. Scott Sylvia, Jeff Rassier,

East Side. Basically they wanted some new blood in there as far as partnership goes, so me and a few guys from upstate, Mike Valente and Tragedy, got in on the shop and became partners. It's a Bowery tattoo shop. Some tattoo shops I don't even want to walk in because they look like Walmart. I wanted to be part of New York Hardcore because if I was in New York looking for a tattoo that's where I would go. It's part of my culture of hardcore punk music.

Tell us a little bit about the ink that you have and which tattoos mean the most to you. I have so many old tattoos. I like to refer to them as hamburgers because they're all blown out now. I got tattooed by Pinky Yun, for Christ's sake. Tim Lehi is another guy that I've been tattooed a lot by. He's an amazing tattoo artist—one of the best, in my opinion. I've got a tattoo from Jimmy Gestapo, and it's just a Murphy's Law tattoo. He did it in three minutes and it hurt like a motherfucker. To me that's what it's all about, the experience. I've been tattooed by Peter Wells, before he passed away. Wells was a big influence to me as a guitar player, so having a tattoo by him, one of the best slide guitar players ever—that means the world to me. Those are the types of tattoos that mean the world to me. They might not be the best tattoos, but I don't really want to have the best tattoos in the

Do you think that the current mainstream acceptance of tattoos has changed tattoo culture in a negative way? In one way, tattoos have become so popular that people don't even really see them anymore. You'll see these kids who are barely 21 years old with full neck pieces and you just think, Wow! That's how far it has come. I don't have a jaded look on it. I'm not trying to sound like the old guy, but I remember back when if you had a tattoo that was basically saying, "Come and fight me." A lot of fights I got into as a kid were started by tattoos. Now everybody can get a tattoo, which is rad. You see soccer moms with fucking tattoos now. It's cool that it's been accepted in that sense, but at the same time it used to be a way to separate yourself from society.

One last thing: After 20 successful years, what does the future have in store for Rancid? It's been 20 years for us, and that is definitely a big deal; it's a big milestone. Rancid will keep going for a while. While it is a special year for us, we are spreading it out. Yeah, there is some touring and recording scheduled. We're not going to go kill ourselves for nine months to get it all done this year. We're going to continue to do our thing and do it on our own time schedule. ■







PEDAL TO THE GOLD MEDAL

BMX athlete Nic Long is gearing up to represent the United States at the Olympic Games.

BY CHARLIE CONNELL PHOTO BY JOHN DOLE

WHEN YOU WALK THROUGH THE HOME OF AN ELITE athlete like BMX racer Nic Long, you are bound to come across a trophy case. By taking a good look at it you can trace the athlete's entire career. On the surface each trophy will tell only the end result, but with a little bit of conversation the entire memory of the event can be recalled. Tattoos can have the same effect: A tattoo may appear to be just a swallow at first glance, but when you dig deeper you can find the story of what inspired the art, who performed the work, and much more. While some tattoos simply represent something banal like a night out with friends, there will always be some that have a far deeper meaning and are almost sacred to the owner. Trophies are the same way, and this summer Long will be going after the mother of all meaningful trophies: an Olympic gold medal.

Ever since taking up BMX racing as a 7-year-old, Long has had the Olympics on his mind—despite the fact that BMX wasn't an Olympic sport until the 2008 games in Beijing. "My dad would always bring up that BMX would be in the Olympics someday," Long says. "So when it was announced in 2006, making the Olympics became a goal of mine."

In the years prior to 2008, Olympic cycling events took place on a street course or in a velodrome (an arena with a banked track). BMX takes place on a dirt track with hills and obstacles, thus providing a great deal more danger for the riders. Unfortunately, those added dangers and a string of bad luck during qualifying rounds prevented Long from reaching his goal in 2008. But instead of becoming discouraged, he was motivated. "That lit a little fire, and I got pretty passionate and have been going pretty hard since 2008."

Unlike many of the team sports at the Olympics, BMX racing tends to be more of a solitary endeavor in which an athlete's individuality can shine a bit. The desire to rebel and stand out is what led Long to the sport in the first place. Like most kids, he dabbled in playing Little League but found the structure of the game far too rigid. "I was just hooked on BMX right away," Long recalls. "I could be out there by myself and it was total freedom."

On his 18th birthday, Long got his first tattoo—a tribute to his grandmother who had recently passed—and he was hooked just like he was after

he first rode BMX. Many of Long's early tattoos have a great deal of religious symbolism. "At that point in my life I was dating a girl who was really religious, and I was getting into it too. So that was the basis of a lot," Long says. He would eventually go on to fill up his chest and his right arm with more heavenly art. In order to find inspiration for a left sleeve, Long looked to something darker—he was inspired by the undead who have risen from the grave. At first glance the two vastly different artistic concepts would seem to clash with each other, yet Long offers an explanation that almost makes the two ideas seem harmonious. "The way I look at it is that there are two different sides of life. There is a living side with something to look forward to on my chest," Long states, leaving a reference to the darker side unsaid.

Tattoos have always been a part of the culture of extreme sports like BMX and skateboarding, but not so much at the Olympic Games. "I'm not a typical-looking Olympic athlete," Long says with a laugh. "I'm not very professional-looking, I guess." As Subway isn't backing up the Brink's truck to his house, he is aware that his look may be a bit off-putting to corporate sponsors involved with the Olympics, but he just doesn't care. "It definitely does seem like tattoos are a little frowned upon at this level, especially having as much ink as I do. If mine were easy to hide it would be a little different from a professional standpoint. But I don't want to not have tattoos to please those kinds of people."

One of the downsides of being on that rarified cloud of an Olympic-caliber athlete is the lack of career longevity. Bodies break down and can't be in top condition forever. In the future, Long figures that he may be able to trade in his bike for a tattoo machine. "I really appreciate the art. It's an awesome art form and I would like to get into it someday. I paint and draw—I haven't had time to do tattooing at the moment but I would like to," Long says. While he may not have the typical look of an Olympian, one can't picture someone who represents the diverse culture of our country better than Long does. Maybe one day in the future he will be working in his own tattoo shop with a couple of gold medals on the wall, a true representation of the American dream. ■



LAST EXIT TO BROOKLYN

Another day, another dollar— but you can still look good doing it.

PHOTOGRAPHER // KRISTIINA WILSON
STYLIST // MARTIN WAITT

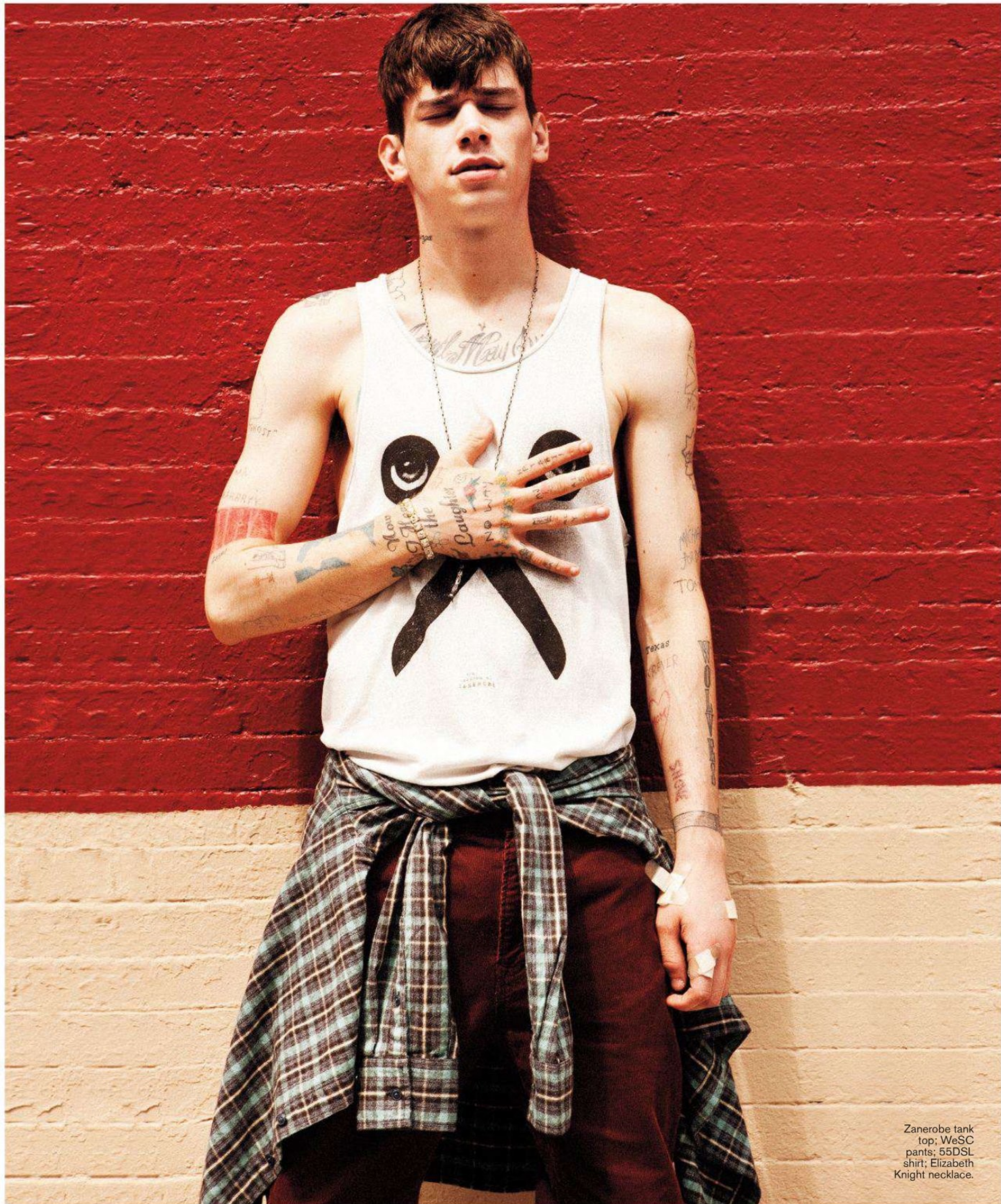




Plectrum by Ben
Sherman cardigan;
American Apparel tank
top; PRPS Noir jeans.

Guess shirt;
American
Apparel tank
top; Zanerobe
pants; Ax +
Apple necklace;
Onitsuka Tiger
sneakers.





Zanerobe tank
top; WeSC
pants; 55DSL
shirt; Elizabeth
Knight necklace.



Superdry jacket;
Adidas Originals
T-shirt; G-Star
Raw jeans.



PRPS
Noir jeans.



Grooming: Katie Mellinger for Shiseido
Styling assistant: Barie-Claire Rogers
Model: Cole Mohr at Request Models
Special thanks to Jade the pit bull



Hurley tank
top; Ax
+ Apple
necklace.

Carhartt sweater;
55DSL T-shirt;
Diesel pants; Ax
+ Apple necklace;
Bernhard Willhelm
sneakers.

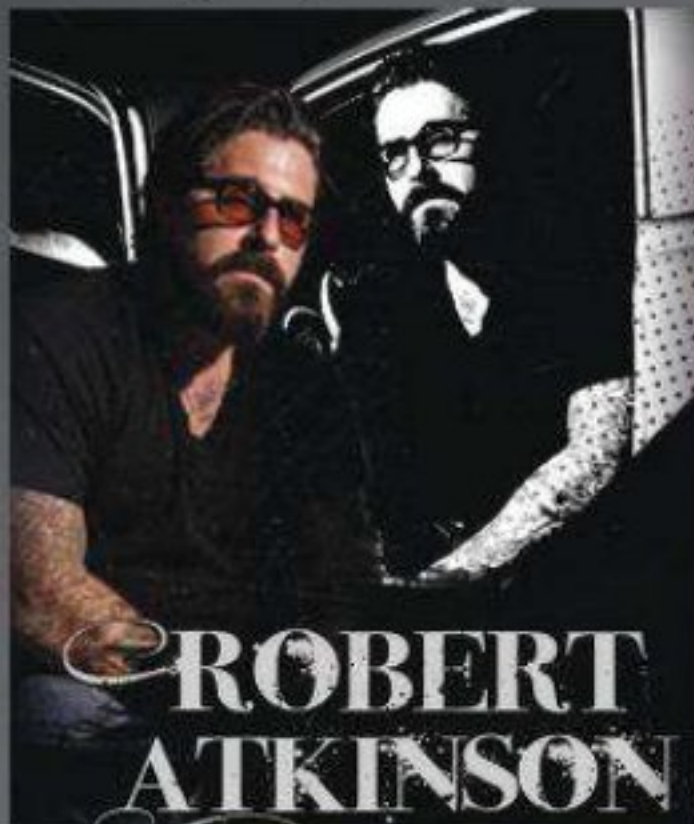


ARE YOU AFTERCARELESS? THEY AREN'T!

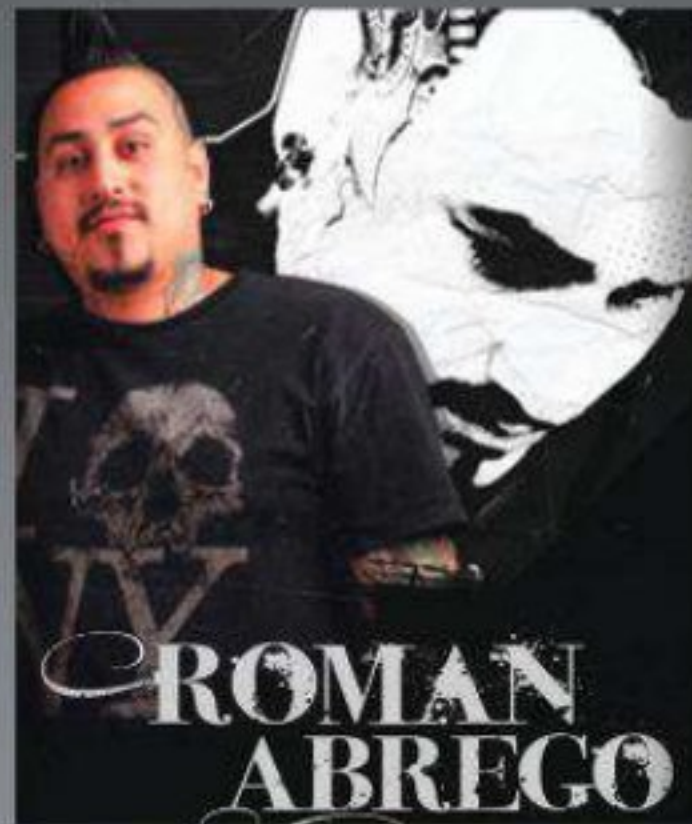
Aftercareless: /'after-ke(ə)erlis/ (adj.) 1. neglecting or taking insufficient care of your skin after getting a new tattoo, piercing or body modification. 2. not having high quality aftercare available for your clients in your tattoo or piercing studio. 3. sending a customer to another location to purchase aftercare. 4. listening to friends' aftercare regiments over the professional that completed the artwork on you. 5. recommending or putting products on your new body art that are not designed specifically for them.



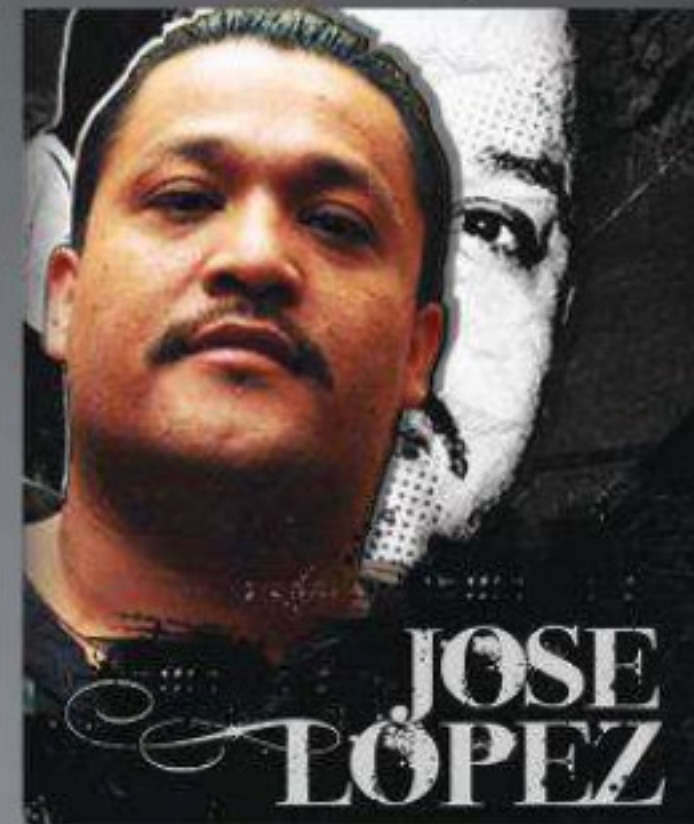
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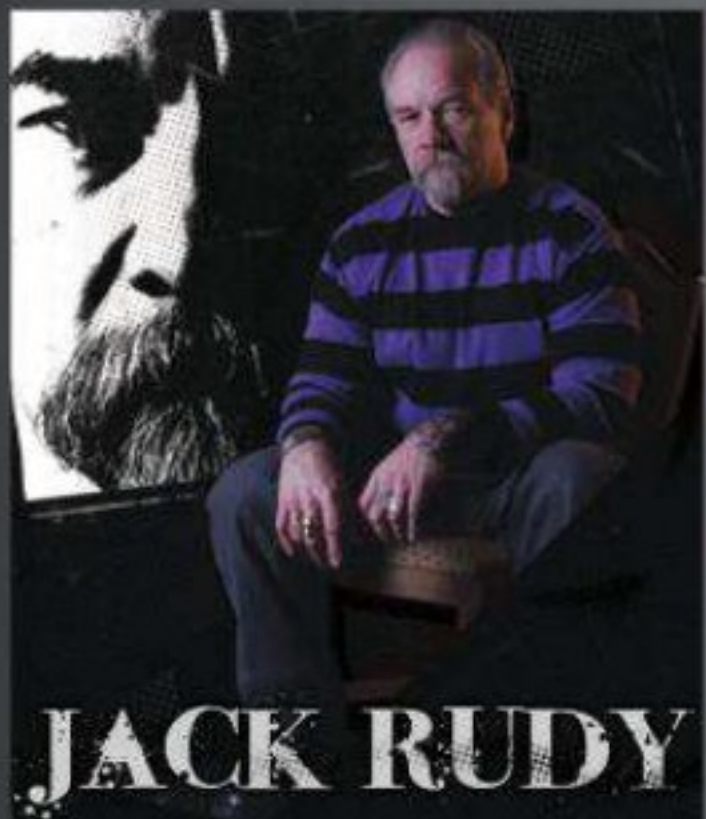
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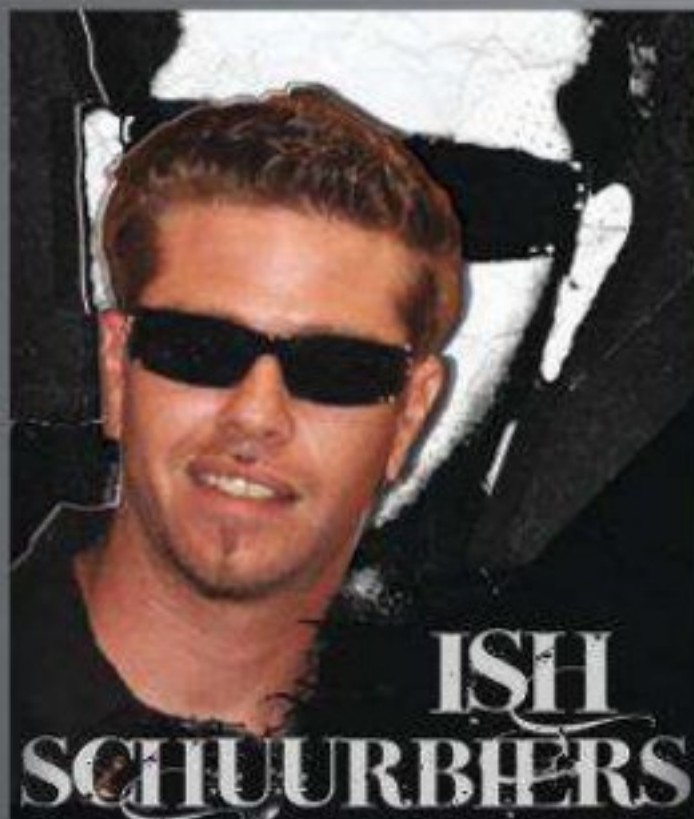
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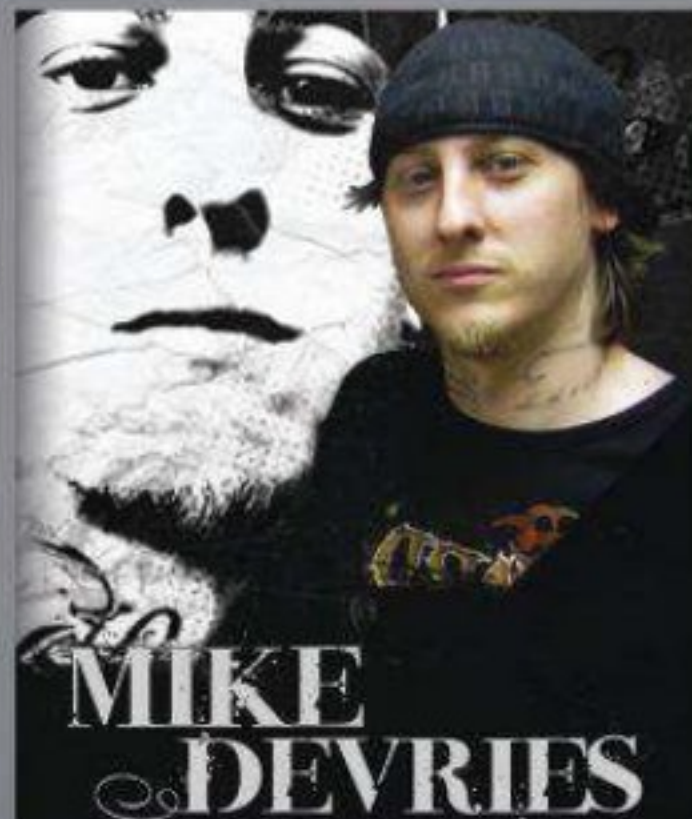
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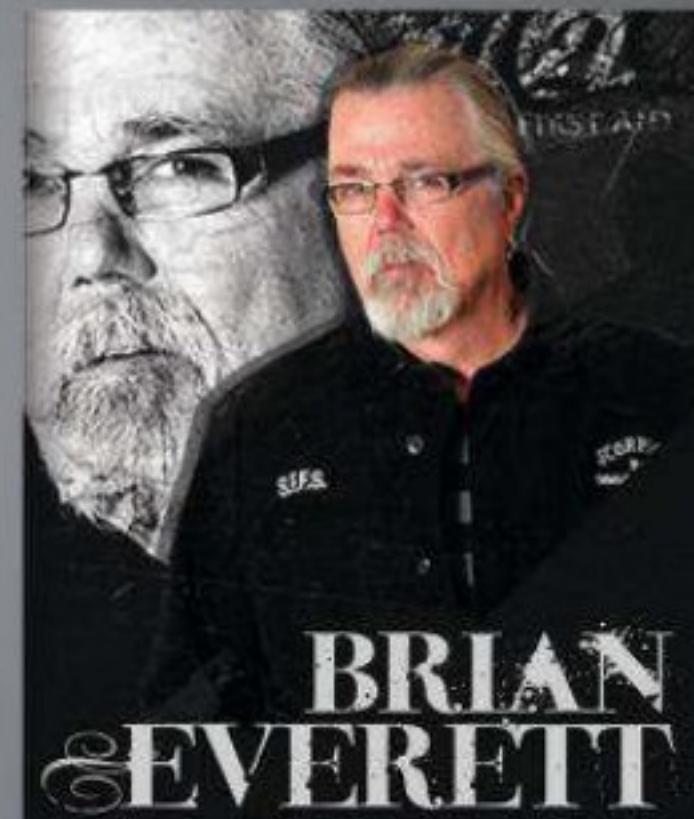
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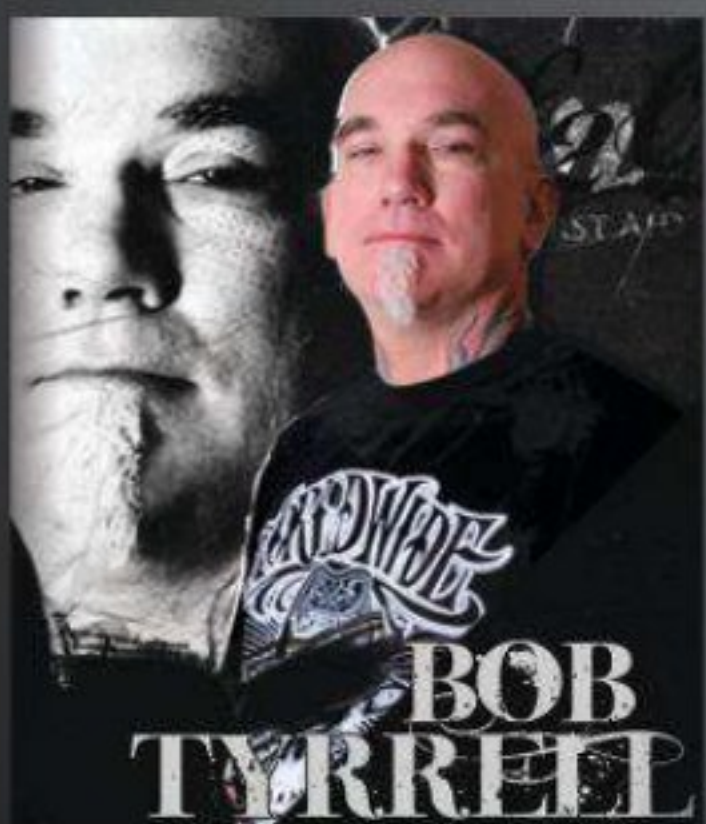
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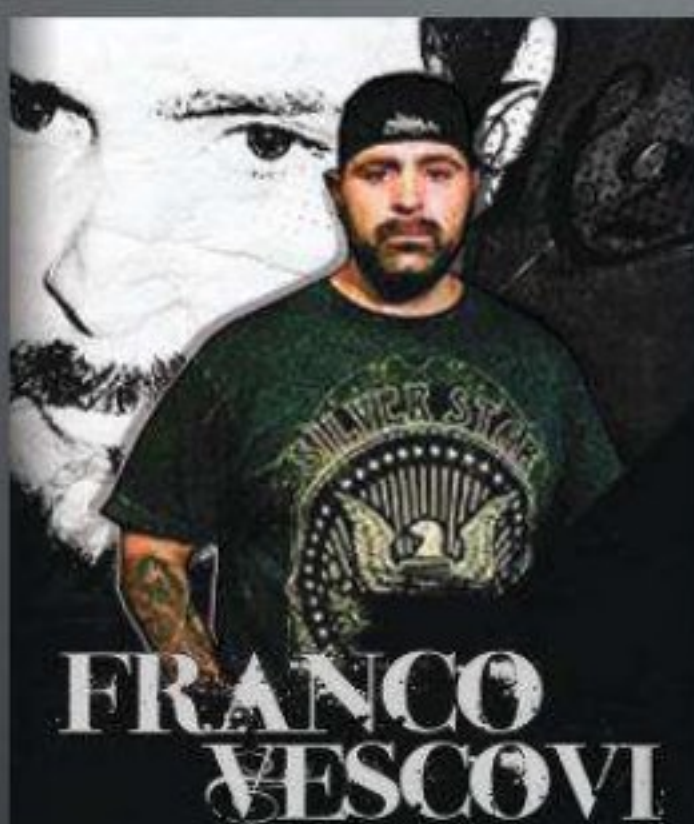
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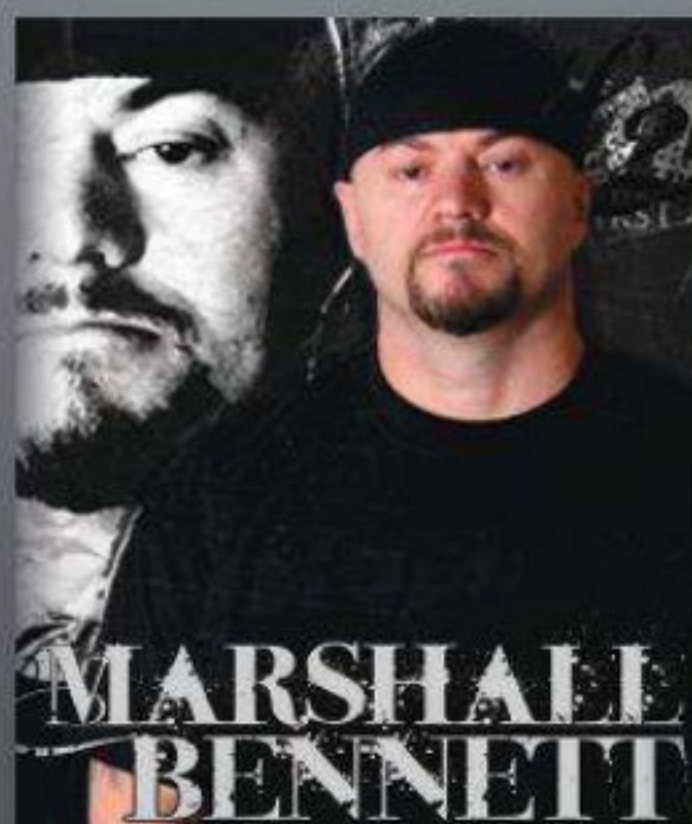
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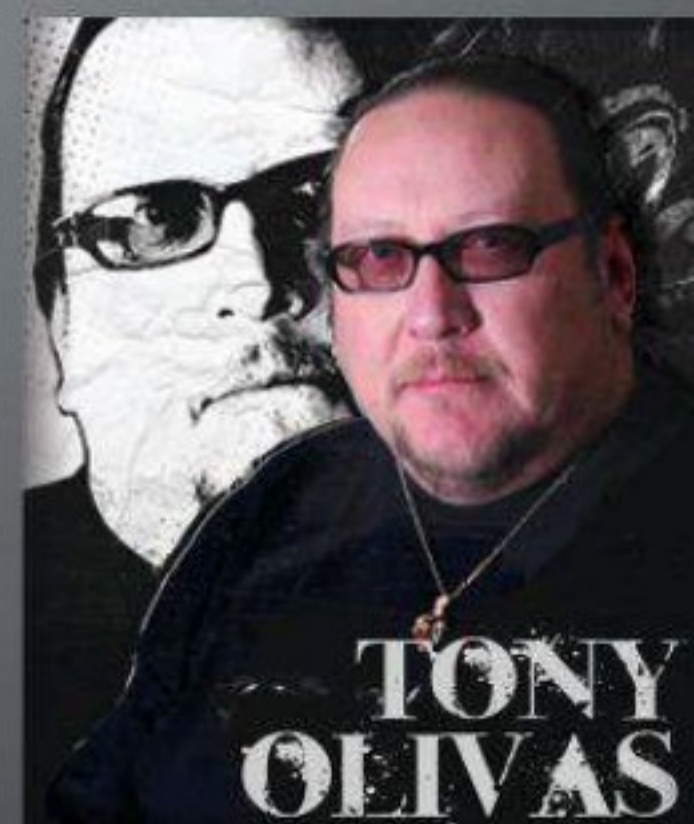
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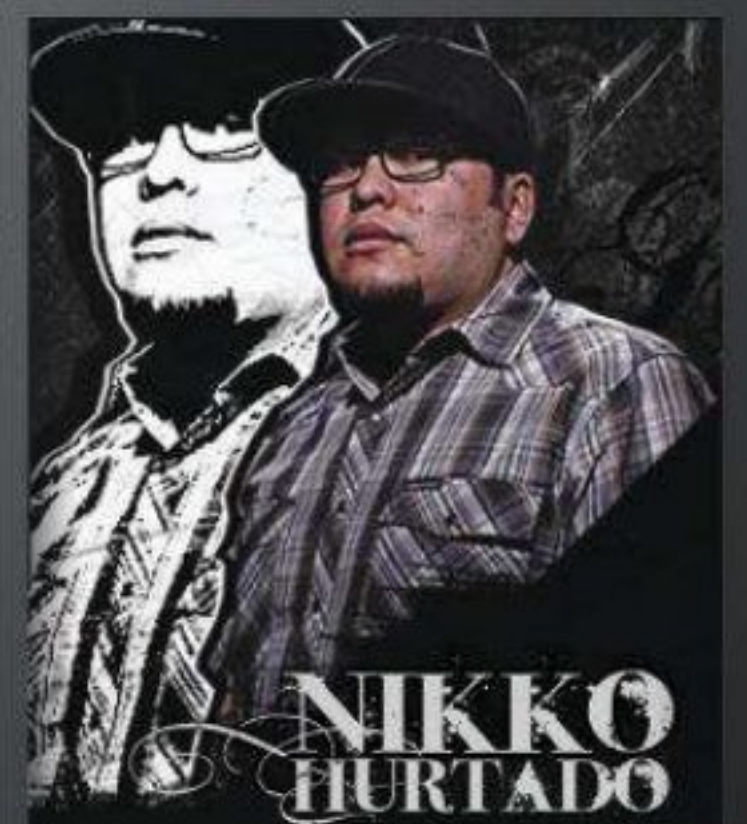
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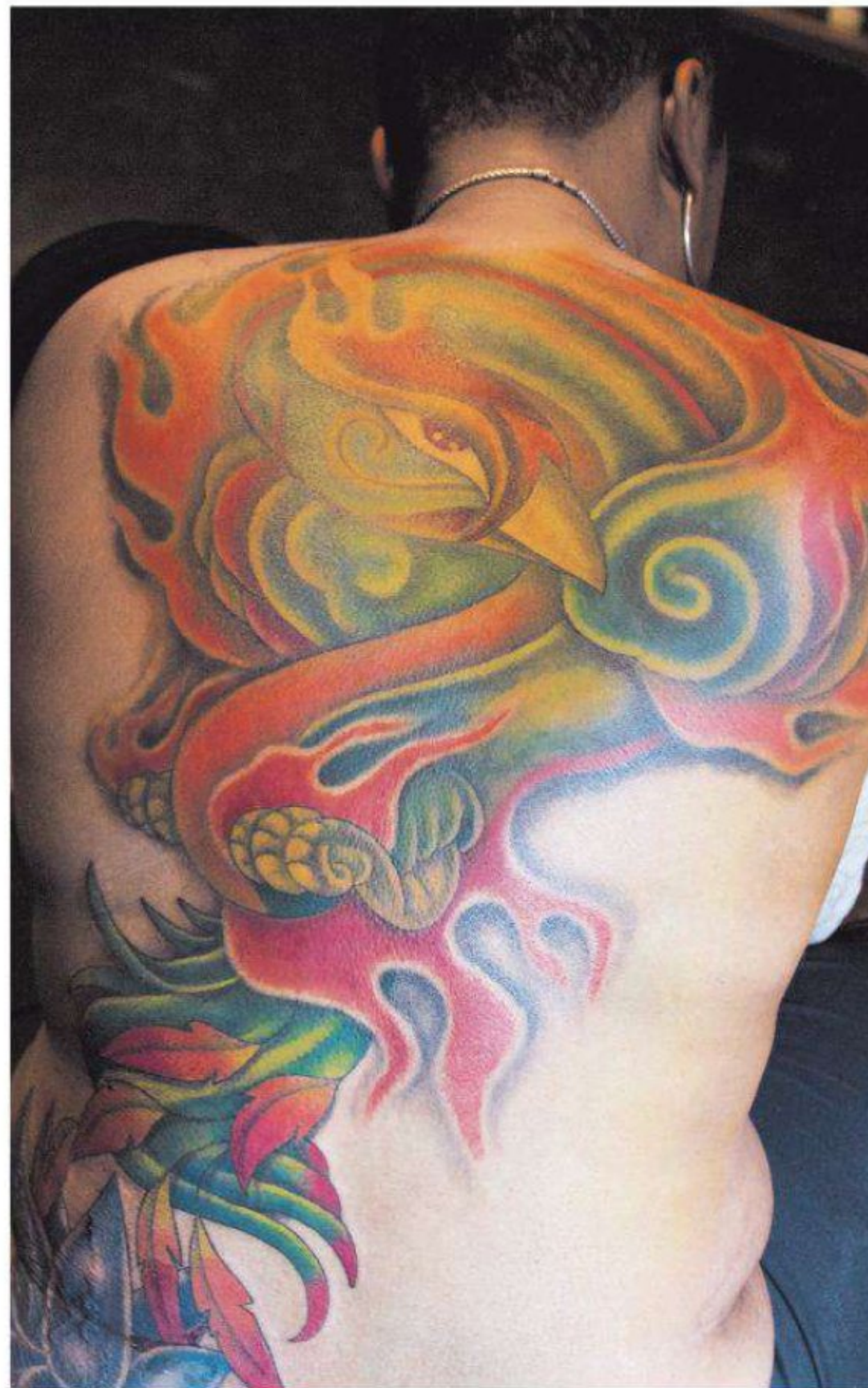
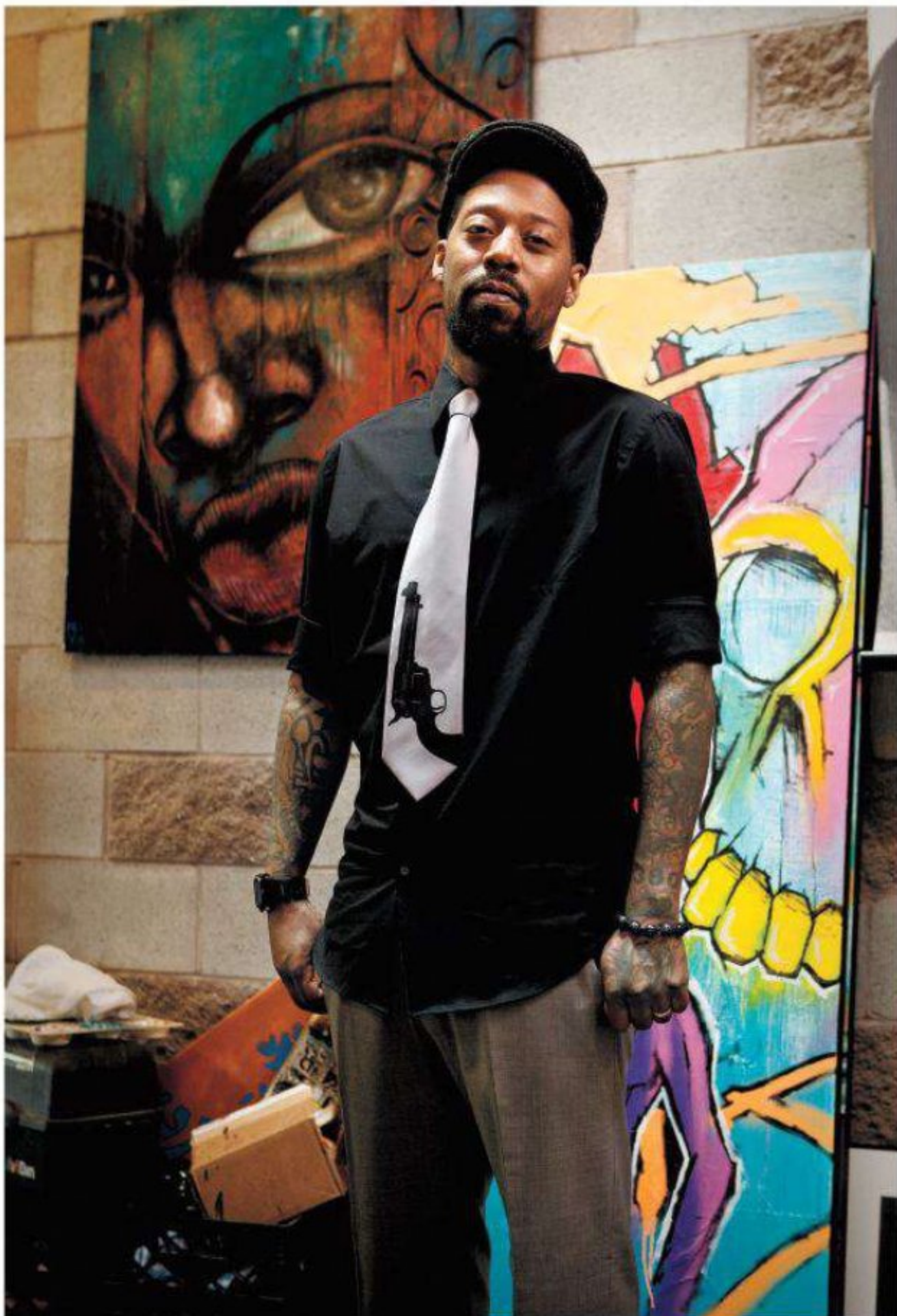
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MAKING THE MONEY.
I WANT EVERYBODY
TO MAKE THE SAME
AMOUNT OF INCOME
SO THERE WILL BE LESS
ENVY AND MORE UNITY."
—MIYA BAILEY





MIYA BAILEY

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BY MARISA KAKOULAS
PORTRAIT BY NICK BURCHELL

Miya Bailey has risen from his roots in Asheville, NC, to international acclaim and the top of the tattoo game with his work that blends the elements of different tattoo genres and fine art to create a definitive style. It wasn't easy. Over his 20-year career, the 37-year-old has struggled with racism and says that black tattoo artists still haven't achieved equality in the industry. Here, Bailey discusses these experiences, his film on tattooing in the black community, *Color Outside the Lines: A Tattoo Documentary*, and the misconceptions of tattooing dark skin—and how he and his City of Ink tattoo crew in Atlanta are correcting them.

INKED: You recently wrapped your *Color Outside the Lines* film. What are some of the most important aspects of black tattoo culture that you address in this project?

MIYA BAILEY: I just wanted to tell a story before the story wasn't told, before people are gone and no one knows who they were. I wanted to showcase artists who gave up so much of their lives to pave the way for us today. Like any art form—if you go into jazz, for example, you got to know a thing about John Coltrane—you have to do the research and see how they paid their dues so you can know what to do and what you shouldn't do. Tattooing in the

black community, we just don't have those avenues to do our research. I can always find information on Ed Hardy or Sailor Jerry, on these great people, but if no one tells our side of the story, it will be lost. A lot of people don't know about artists like [African-American tattoo artist] Jacci Gresham. That's crazy. This lady has been tattooing almost 40 years, opening doors for black tattoo artists. It wasn't easy being black and trying to find an apprenticeship in America. Even now, in 2012, it's not easy—although it's easier than when I started. When I started, it wasn't even allowed. It was run by the bikers. But now it's a new tattoo industry; people are artists.

“A LOT OF TIMES, IN THE BLACK COMMUNITY, WE TATTOO FOR SURVIVAL. I’LL NEVER DISRESPECT THE ART FORM THAT GOT ME AND MY FAMILY OUT OF THE PROJECTS.”



But there's still a disparity in income, publicity— I only know a few black tattoo artists making the same money as white artists or maybe more. It's only a handful. I know artists who work longer hours than I do, and they still don't make a quarter of what I make. I don't think it's fair. I don't want to be known as the token making the money. I want everybody to make the same amount of income so there will be less envy and more unity. I want to make some kind of balance.

What was your major goal for the film? My number-one goal for the film is to destroy the tattoo industry and rebuild it up. I did a tattoo convention two years ago in L.A., which was put together real weird. If you look at the demographics for L.A., I'd think the Hispanic community, the Asian community, would mostly be represented at the convention. But it was all white artists; they had one Hispanic booth. I guess we were the token black people and there was the token Asian. People were coming and leaving because it was super biased. How are you in L.A. and only have one Hispanic booth? People need to get color blind, to stop looking at the color of skin—just look at the artwork and quality of it.

You're still looking for a good fit for a distributor of the movie, correct? Yes. I want to make sure that the film can reach as many people as possible.

So much of *Color Outside the Lines* relates to tattooing in general, not just in the black community. There's a great discussion of most people starting off as scratchers—that artists begin as caterpillars but only some turn into butterflies. This applies to everyone. I wanted to let people know that they can either evolve or stay where they are at. A lot of times if you're not educated, you're going to stay the same. There's no excuse now. Even with the cards you're dealt, this is the age of information.

Some would say that there's too much information and it's too easy to get into it. Do you think this is a good thing or bad thing? It's a balance of both. The TV shows brought tattooing to the forefront, and it can be part of the mainstream and looked at as an art form. At the same time, it makes everyone think they can do it.

What brought you to tattooing? A lot of times, in the black community, we tattoo for survival. When I was coming up in tattooing, I had to find a way to make income. I was a teenage father. Back in the early '90s, people weren't really buying paintings or illustrations. This was an era when people were still airbrushing on jeans, but that was going away, so I needed another way to express myself and make a living. Tattooing got me out of the hood. I look at that as an honor. I'll never disrespect the art form that got me and my family out of the projects.

In the film, you also say that you were really attracted to tattooing artistically and even took a needle and thread and starting poking your own skin at a young age. What was the main attraction? It wasn't just one thing. I'd see my father with tattoos growing up and that was really the spark of it, because every young boy wants to be like his father growing up. As I got older and came into my own, I was really into music, and the first people I noticed who had really artistic work on them was a rock group called Fishbone. When I saw these brothers, it blew my mind—I'm from North



Carolina, this country boy—seeing a rock band that's black with tattoos that weren't just names or stereotypical stuff. And just imagine what they had to go through from their own community. People didn't have sleeves or work like that in the '80s in the black community. When I started tattooing in the early '90s, the people dogging me the most were my own people saying, "Why are you doing that?" "Are you trying to be white?" Wow. But it's part of our culture. Tribes did it. I always knew this.

What was your start like, professionally? I started off as a scratcher like everyone else because I couldn't get an apprenticeship then. But I wasn't satisfied. So I moved to Atlanta, which I considered a big city at the time, and took a chance and knocked on every tattoo shop I found. Everybody told me no until I got to West End and Julia Alphonso said, "Come on in; let me see your portfolio." She trained me for three years. Back then, I didn't understand none of the stuff she was putting me through, but I appreciate it now. She gave up so much. She was blackballed in the industry for teaching black people how to tattoo. I would hear at tattoo conventions, "She's a nigger lover." This was in the '90s! When we'd go to conventions, they would call us so many racial slurs it was unbelievable. That was some Rosa Parks shit. The first time I ever faced hard racism at a convention was in Philadelphia in '95. The people who stood out were the people who were nice to me. Paul Booth, out of everybody, was super nice to us. He said, "Y'all can sit and watch me work." And Cap Szumski too. He made me watch him do a portrait for two hours straight at the tattoo conven-

"WHEN WE'D GO TO CONVENTIONS, THEY WOULD CALL US SO MANY RACIAL SLURS IT WAS UNBELIEVABLE. THAT WAS SOME ROSA PARKS SHIT."

tion. He said, "I know Julia. She told me to keep an eye on you. Sit your ass down and watch me do this tattoo." You had to see people's facial expressions when they saw black kids, teenagers, sitting in his booth and watching him work. The looks on their faces inspired me forever.

You said that you now appreciate what Julia put you through but didn't understand it then. What did she make you do? It was almost like a hazing process. I didn't understand why I had to mop the floor and take out the trash. I couldn't talk back to her, even if I thought I was right, because I really wanted this. I learned that if you want to be a leader, you have to be a follower first. You got to humble yourself. She always said that artists have an ego to the point where you feel your art can be put permanently on someone else's skin. The whole thing is to break that in an artist, to humble them. I have apprentices of my own and they all have egos. Now I understand it.

Tell us about your studio, City of Ink, and your artists. City of Ink is an art gallery and a mix between a street shop and an appointment-only shop. We have two teams of artists: appointment artists and a walk-in team. The first floor is for walk-ins, so you walk through the art gallery to the walk-in artists in the back. Upstairs is for appointments. The only rule is no flash and no copying. Everything is freehand, custom work on the spot. We've got nine artists, and they all do that. They're painters, illustrators—and they hold their own. Signature style is very important. If you're constantly drawing on the body, you're just learning more and getting better and developing your style. We have art shows once a month too. We do community service and charity work. We go to schools and talk to kids about following their dreams.

How often are you working there? I work in a private studio now because it got kind of hectic, but it's down the street from the shop. I work every single day except Sunday and by appointment only. I'm usually booked three months in advance. My minimum is \$1,000, but if you're a repeat client, it could go down to \$500. Once a month, I go to City of Ink and do \$50 walk-in specials and try to do as many as I can. But I'm not doing half a sleeve!

As you mentioned, a signature style is important, and you have a definitive look to your tattoos. What I do with my work, I mix every culture to make one tattoo style. I love the bold lines of the East Coast, smooth shading of the West Coast, and I lay the tattoo out the way the Japanese

would lay it out. The subject matter is more of a fine art style. I try to put a lot of emotion in the work. It doesn't have to have deep meaning, but I just want you to feel it in some way, like a universal language.

You have to have clients who are open to that. I did a bunch of free work to build two different portfolios. I had a portfolio of what the client would tell me to do, like a dragon in Japanese style. And I tattooed my friends for free to show my own stuff. I just made sure that when people came to my shop, they could see both portfolios. I learned from the older artists that whatever you put out, you attract back, and a lot of people started becoming attracted to my style. So then I dedicated all my energy to people who only like my work, who relate to it and feel it.

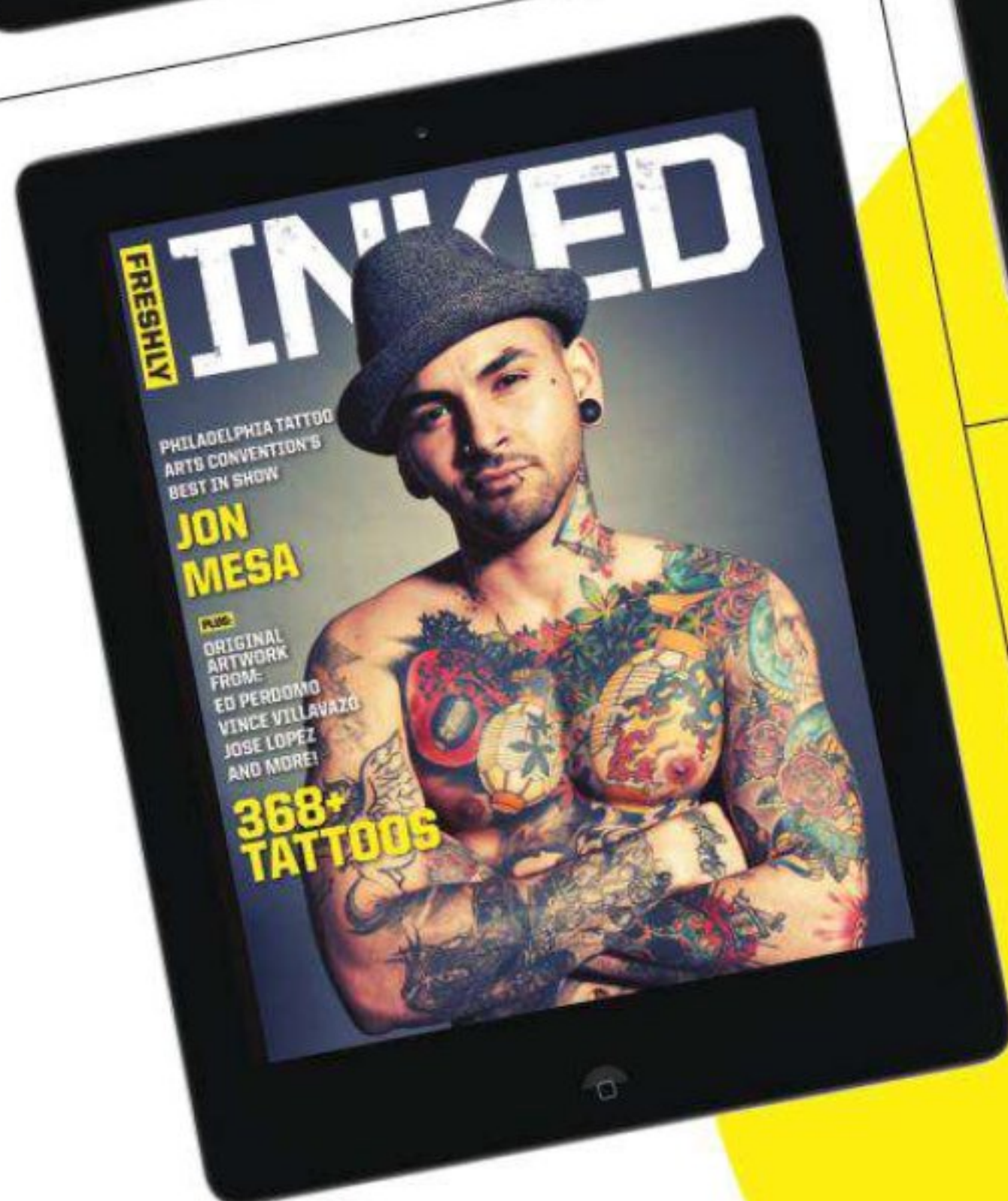
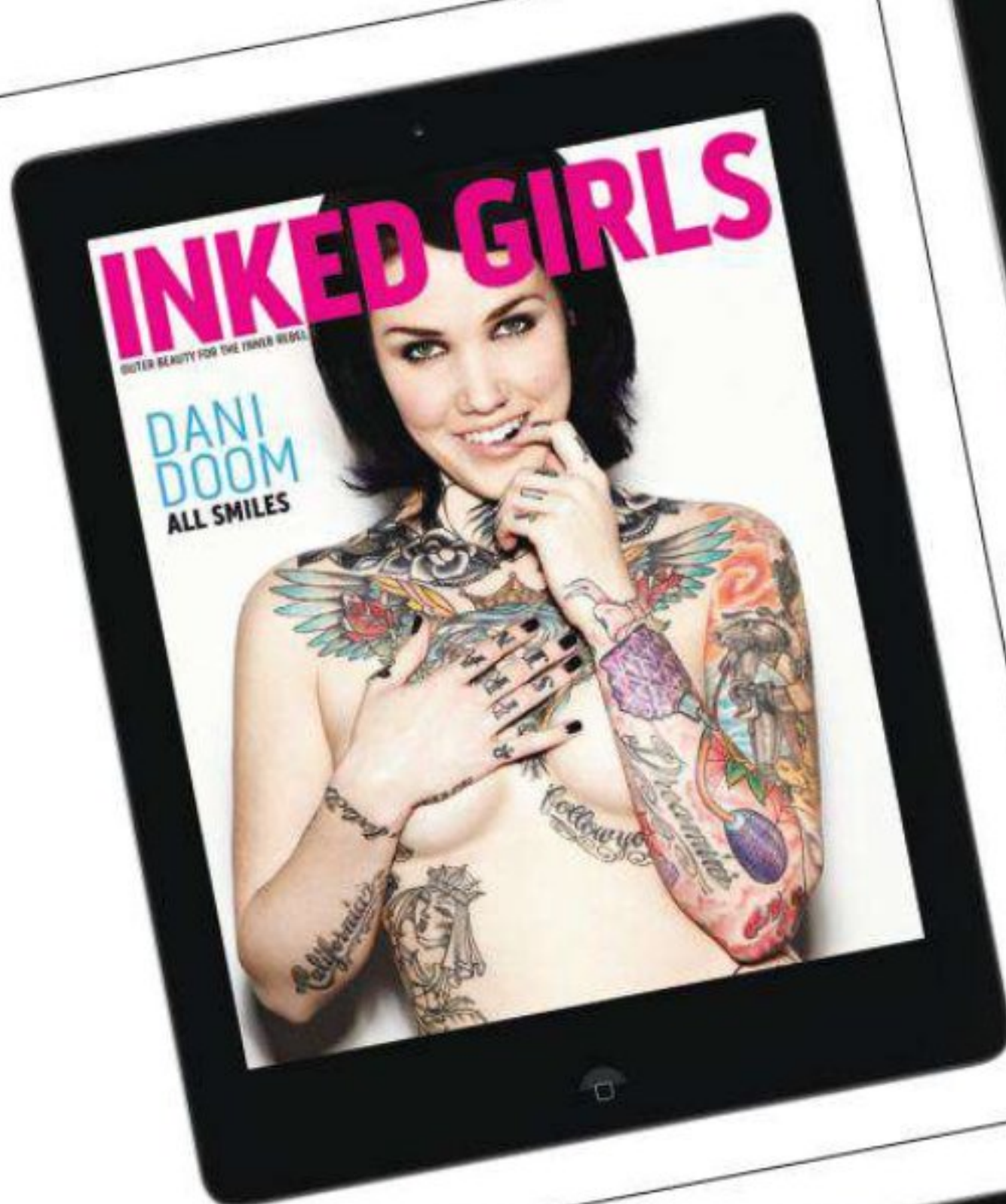
Your portfolio shows a lot of color work on dark skin, which is interesting because there seems to be a misconception that black skin won't hold color well. I've heard that almost every day for 20 years. That's crazy. It can be done. It's just not easy. I had to learn different techniques. Every year I would work on a different color on black skin. I did this for 16 years straight. Me and my partner, Tuki Carter, if we'd work on green, we work on all these different shades of green the whole year. Black people come in so many shades and colors, it's going to take a year to master it. It's not the same method every time you do it. You might have to take a little longer to tattoo a darker person than a lighter person so you don't scar them.

That's another misconception: that you have to really dig in and pack that ink in darker skin. I learned that the hard way! People told me to drill it and pack it in when it's totally the opposite. You have to slow it down and take your time.

Outside of tattooing, how else have you been spending your time? I did a book before I made *Color Outside the Lines*, but I don't want to release it until the film is released. It's called *Before I'm Gone: The Art & Life of Miya Bailey*. It's a visual look at my life. My mom kept almost every single illustration I did growing up, and I can remember each one, so I tell the story of why I did the drawing and what was going on in my life at the time. The oldest picture is from 1979 and it stops just around the time I opened up City of Ink five years ago.

What do you do to relax? I'm a major comic book and movie fanatic. I like to go hiking and walk in the woods. I like my bare feet to touch the earth. I paint. And being a husband and a daddy—that's number one in my life. ■

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From left: Jesse Jones, Gilbert Vasquez, Becca Johnson, Brian Everett, Rachel Everett, Rick Gandara, John Howard, Max Vasher.

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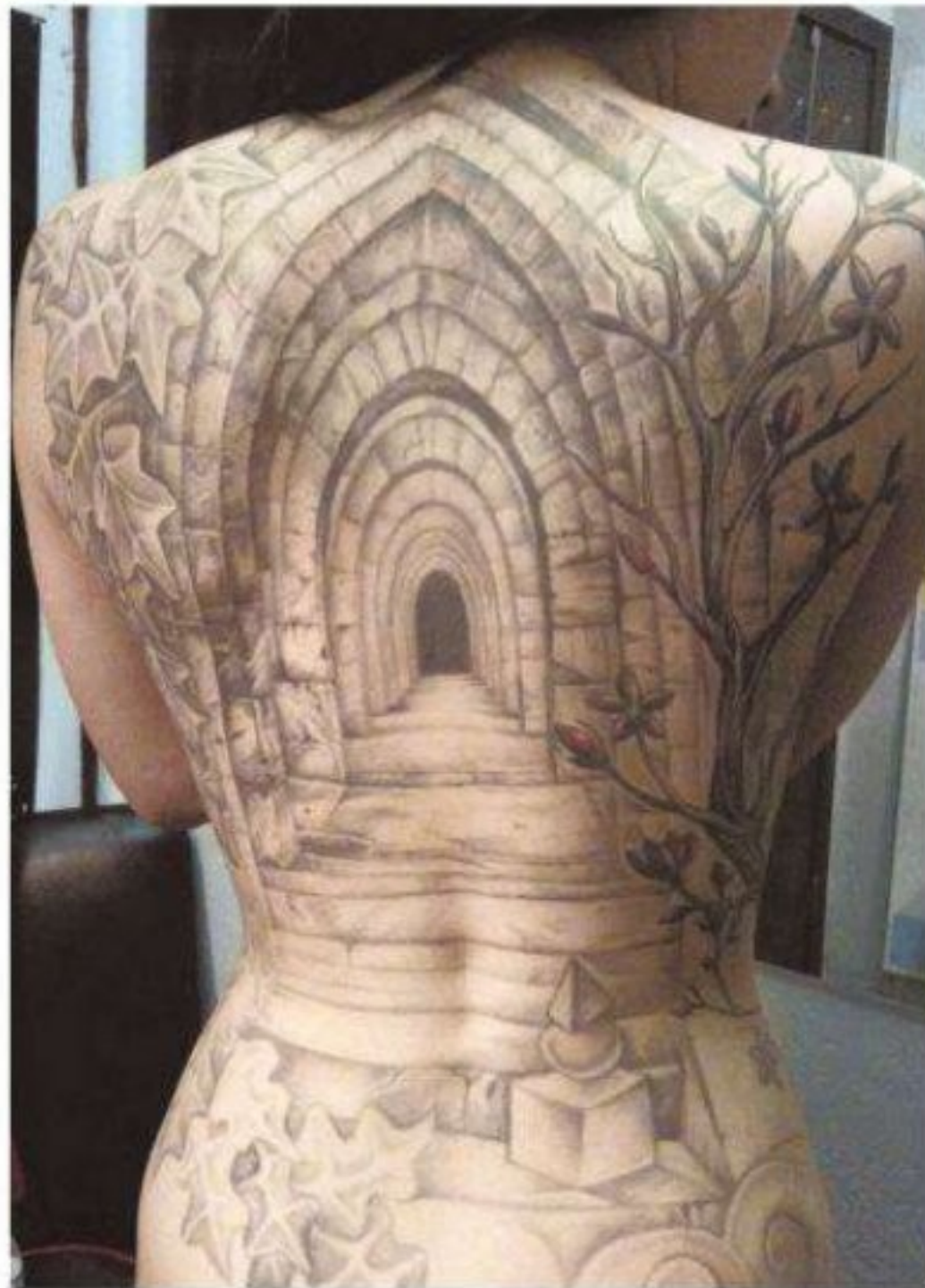
BY LANI BUESS
PORTRAIT AND INTERIOR BY
DAVID SAVINSKI

In a society reliant on mass production, tattoo artist Brian Everett is old-school. Instead of using factory-made tattoo machines, he builds his own. Rather than purchasing vehicles off an assembly line, he customizes his own classic cars—with his baby being a 1940 Mercury—and in 1996, with tattoo artist Jack Rudy, he even cofounded the Beatniks Car Club, which allows only the extensively tattooed to join. “We wanted people that shared similar lifestyles as our own,” he says.

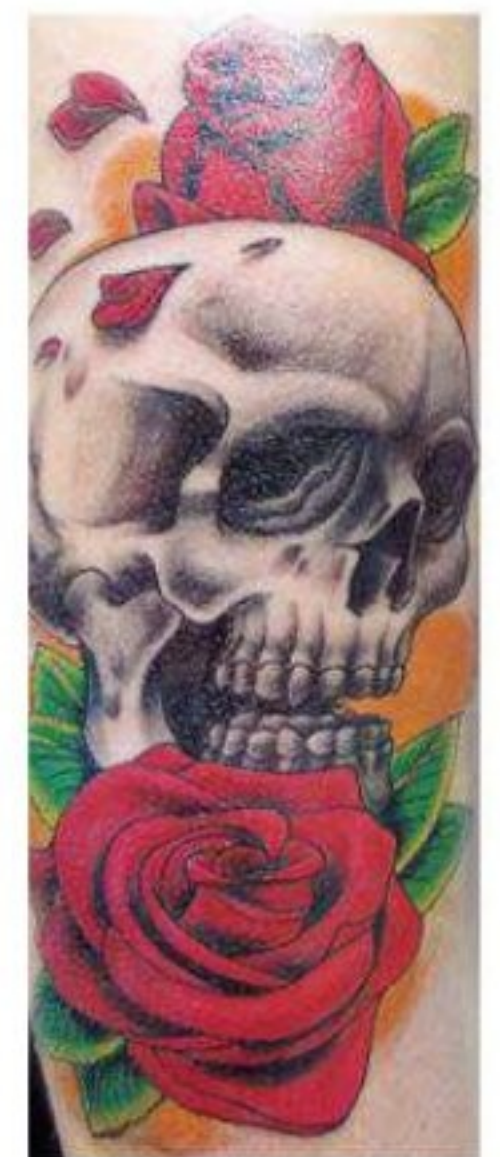
Everett, owner of Route 66 Fine Line Tattoo, comes from a background of single-needle traditional tattooers who focused on bold outlines, primary colors, and whip shading. He remembers when the number of exceptionally talented artists could be counted on two hands and tattooing was illegal in Albuquerque, NM, now home to his shop. Mentored at the age of 12 by fine artist Carl Von Hassler, Everett felt at home painting portraits but approached tattooing rather technically when he first started. It wasn't until Rudy tattooed him at the first national convention in 1979 that his per-

spective on tattooing changed. “When I saw the black-and-gray work it reminded me of the type of detailed pencil drawings I did,” says the tattooer of 36 years. “When I started getting tattooed by Jack on a regular basis, instead of separating my tattoo art and my fine art, I incorporated them.” During that era, Rudy was one of a few artists doing black-and-gray portrait work. Everett soon stepped in, slinging those same shades of ink and securing his own place as a pioneer in black-and-gray portraiture.

“I personally feel like my career was probably at the best time in tattooing because it was kind of the beginning of the transformation,” says Everett. “Traditional tattooing remained the same for a number of years ... but the gloves came off in my generation.” Today, the tattoo industry is way more accessible, says Everett. Social networking and trade shows allow artists to easily promote their work and learn from one another. “I admire how they have taken the baton and ran with it,” he says of his successors. “They're pushing the envelope further and further in the quality of work.”



Clockwise from top left: tattoo by Gilbert Vasquez; interior of Route 66 Tattoo; tattoo by Jesse Jones; tattoo by Brian Everett; tattoo by John Howard; tattoos by Rick Gandara (2).



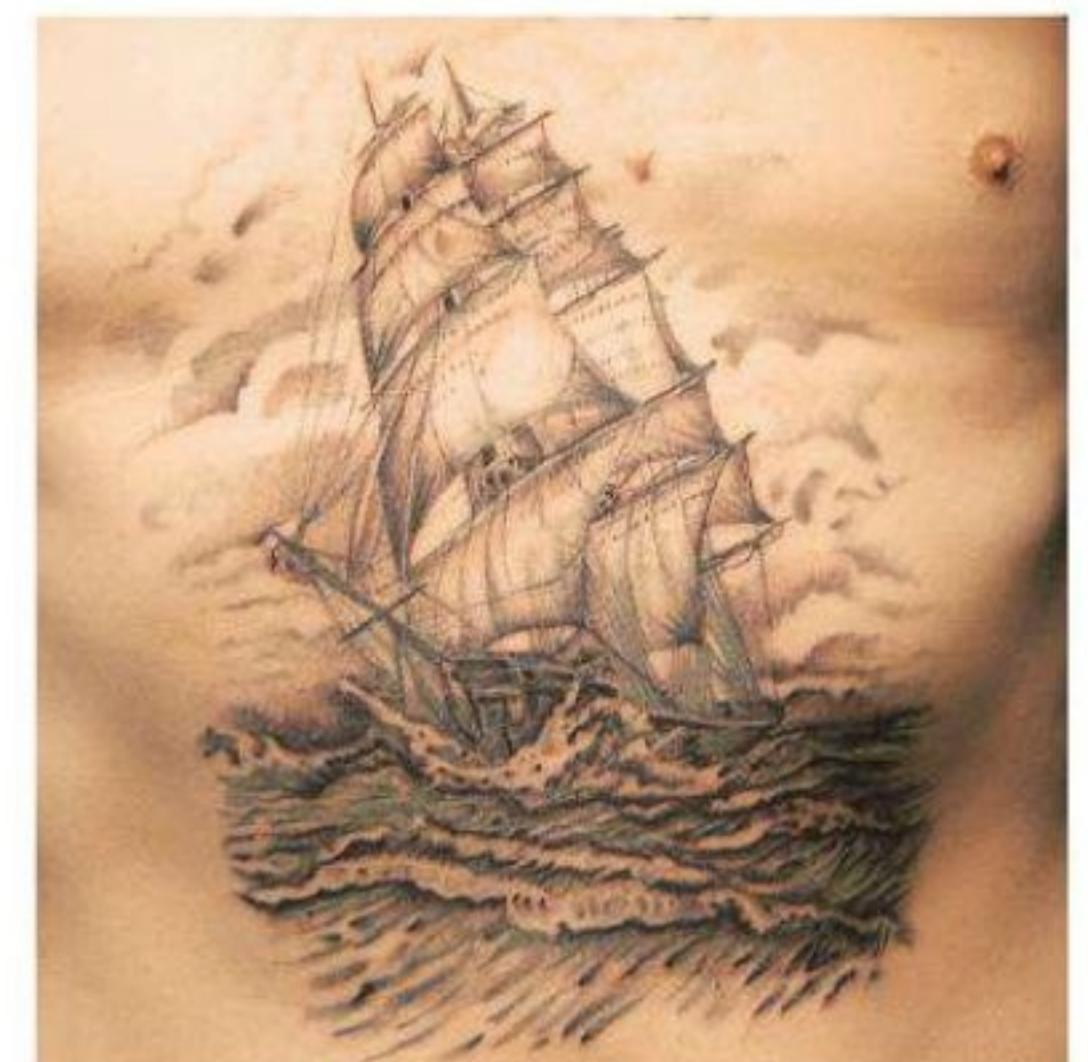
But once upon a time, he had to fight just to keep his tattoo shop open. Initially located on the outskirts of Albuquerque in an industrial park, his shop was relocated to its present location to comply with city zoning ordinances. When city officials knocked on his door again, they demanded his shop's closure, claiming tattooing was illegal in the town. But having proof he had already complied with zoning laws with his shop's relocation, he managed to save his shop with a little legal help, and he became the only tattoo shop owner in the area for a good 10 years. Route 66 isn't just known for its history; an epic mural lines the entire face of the building in which it's located. Painted by Route 66 tattoo artist Rick Gandara, the mural consists of a Santa Fe locomotive, an old propeller-driven airplane, and Everett's "good ol' Merc" parked outside of a Texaco station.

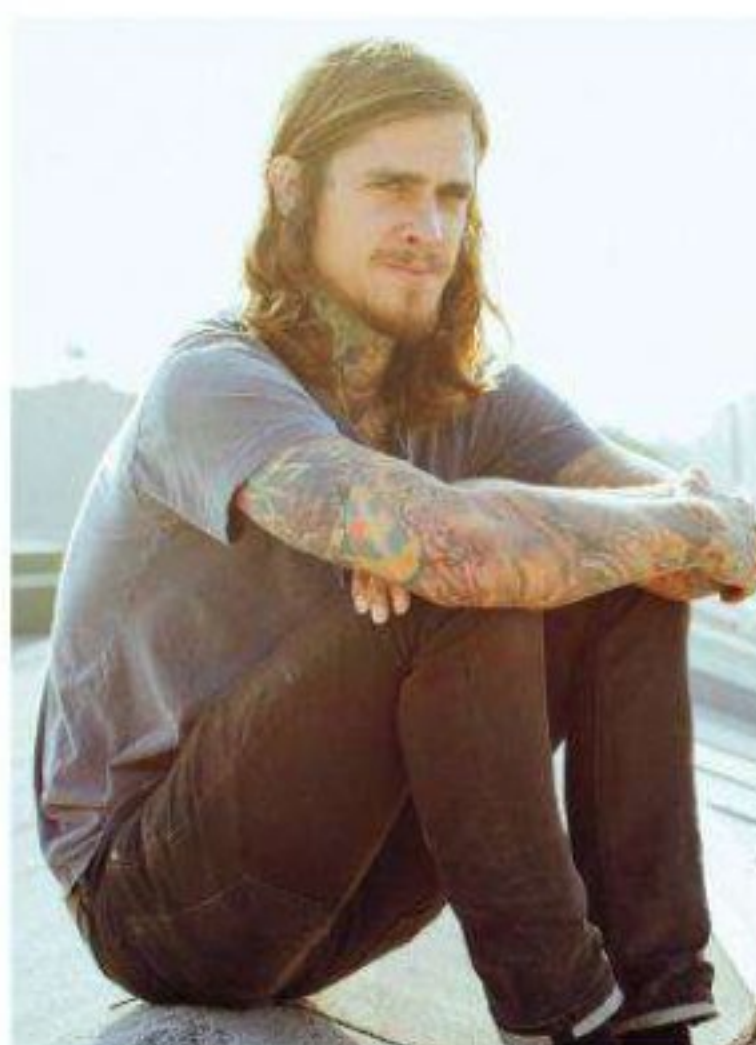
This August, Route 66 Fine Line, which is staffed by a total of six tattoo artists, including Everett, will celebrate its 25th year in business. As far as hiring goes, Everett makes his picks based on one par-

ticular criterion. "I've always said that I can do more with somebody that had potential and has good character than somebody that's amazing and has poor character."

Having such longevity in the tattoo industry, Everett waxes nostalgic about the past and finds an inherent beauty in the basics. In the vein of iconic tattooer Paul Rogers, he builds two different lines of tattoo machines using lost wax bronze molds. "Paul Rogers was a genius," he says. "He found that perfect combination of what made a tattoo machine run right and stay running right."

Though Everett acknowledges the majority of today's tattooers don't make their own machines, he hopes they continue to uphold other traditions of the industry's forefathers, like staying faithful to the National Tattoo Association. On a personal level, he simply wants to be known for having advanced the field a bit further along. "If people are doing better tattooing and embracing the art because that's what they saw me do, then I did the right thing," he says. ■





NATHAN KOSTECKO

VISIT: nathankostechko.com

What do you want to accomplish when you tattoo? Hopefully when someone sees my work, they get something out of it and don't just pass it by. I want it to make you stop and look for a second. And I hope the client is happy.

Your work is eerie but beautiful—what draws you to that realm? I just enjoy using black ink and listening to metal. Black tattoos can seem eerie just because color is absent. The human body loves black tattoo ink—it goes in and stays in skin the strongest. Since it stands out so much from skin it looks eerie just because it is so unnatural to the human eye.

How do your pieces define you as an artist? I've realized that people's perception of you is through your tattoo work. I'd rather tattoo people who are interested in similar things as I am. Tattooing a specific way will help me obtain the clients I want and allow me to tattoo how I want to. I just enjoy artwork that creates curiosity.

What are your artistic influences? Life experiences—being out and about trying to travel to every little pocket of the world. Seeing something new every day: new places, people, art, and artists. Also, getting tattooed as much as possible, skateboarding and surfing, hearing new music and sounds, eating new foods ... I am influenced by everything that is in front of me.

Where are you based these days? At the moment I am a traveling tattoo artist. I don't really have a base of operation.

How does traveling inform your work? You get inspired by the unknown, and when you're guest-spotting it's the same. You are in a new environment, which heightens your senses because your surroundings are unfamiliar. You have to be on point with working because you are out of your comfort zone. It's always a huge learning experience—not just in tattooing but as a person as well. Traveling is the best thing for humans to do. ■



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NAME: Angela Morabito

SHOP GIRL AT: The Canvas Tattoo Studio, Prior Lake, MN

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JUL 30 TAMPA, FL - THE RITZ
JUL 31 FT. LAUDERDALE, FL - REVOLUTION
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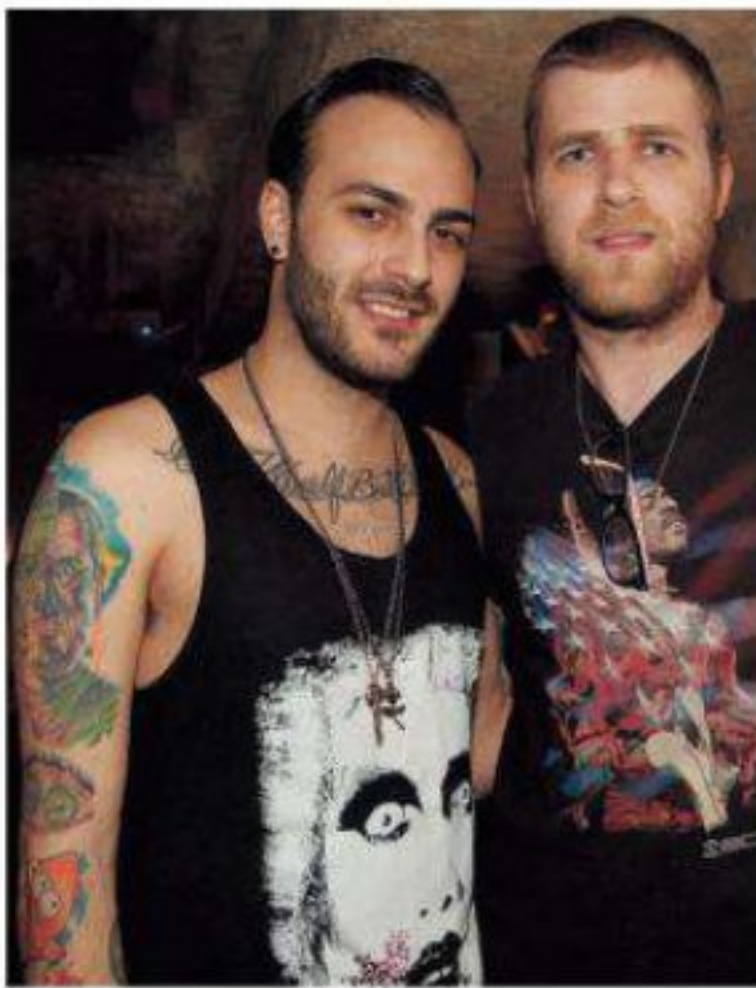


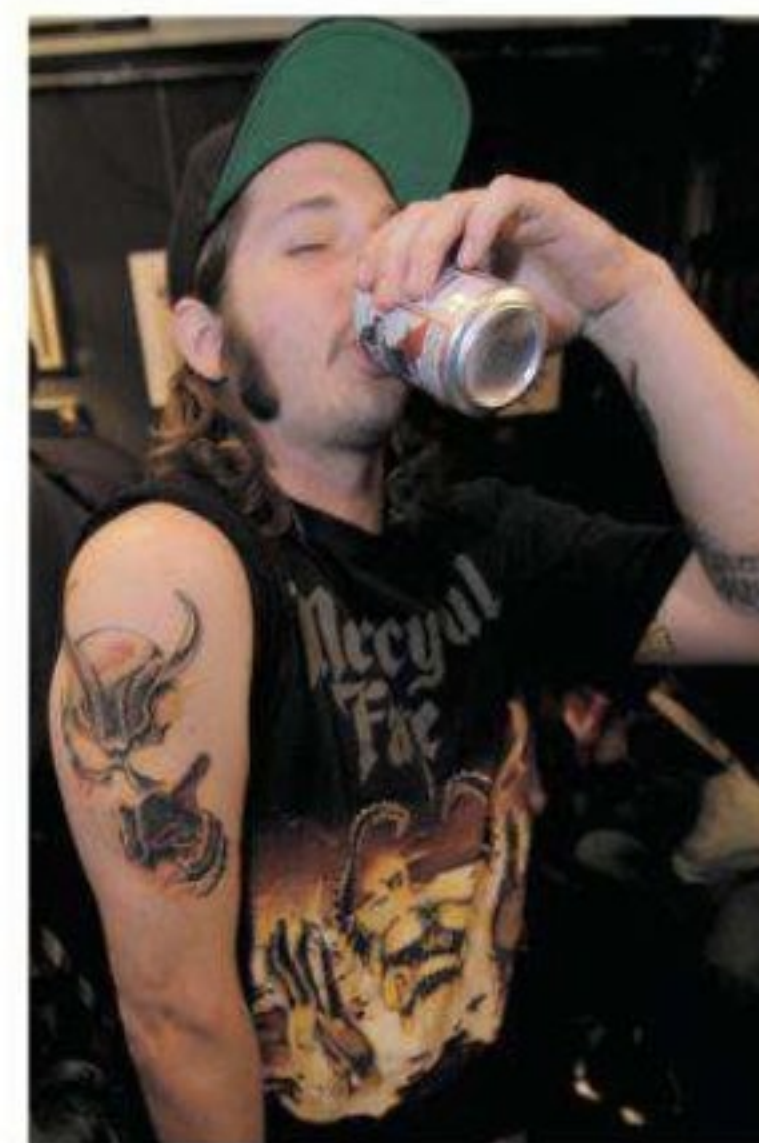
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INKED'S MAY ISSUE RELEASE PARTY

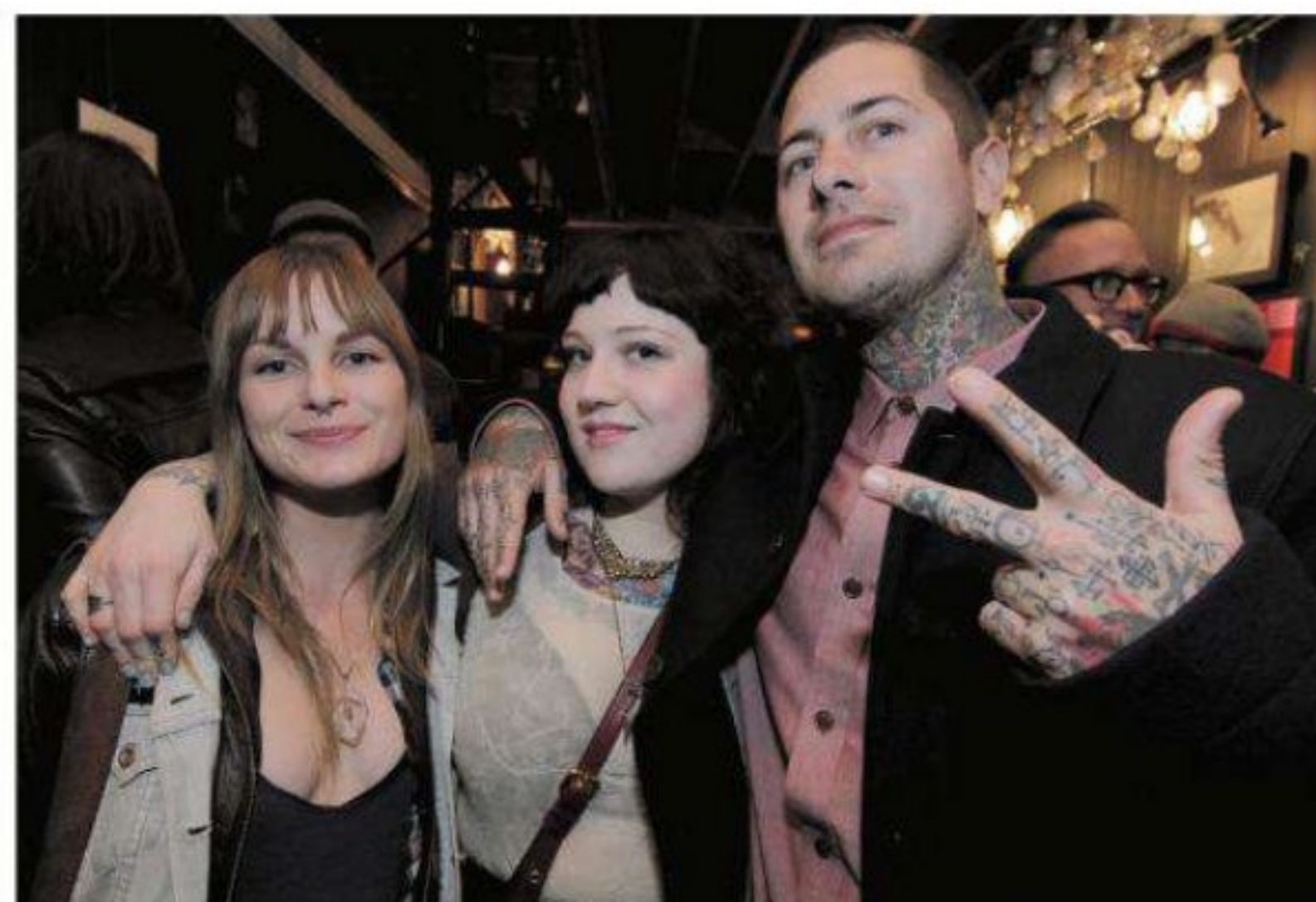
INKED magazine comes alive every month when we throw our issue release parties in New York City. May's fete was held at Mulberry Project in Little Italy, where we quaffed—nay, downed—Tanteo Tequila while DJ Kalkutta spun wax and Inked Girls jumped off the pages and into the par-tay. It was quite the affair.

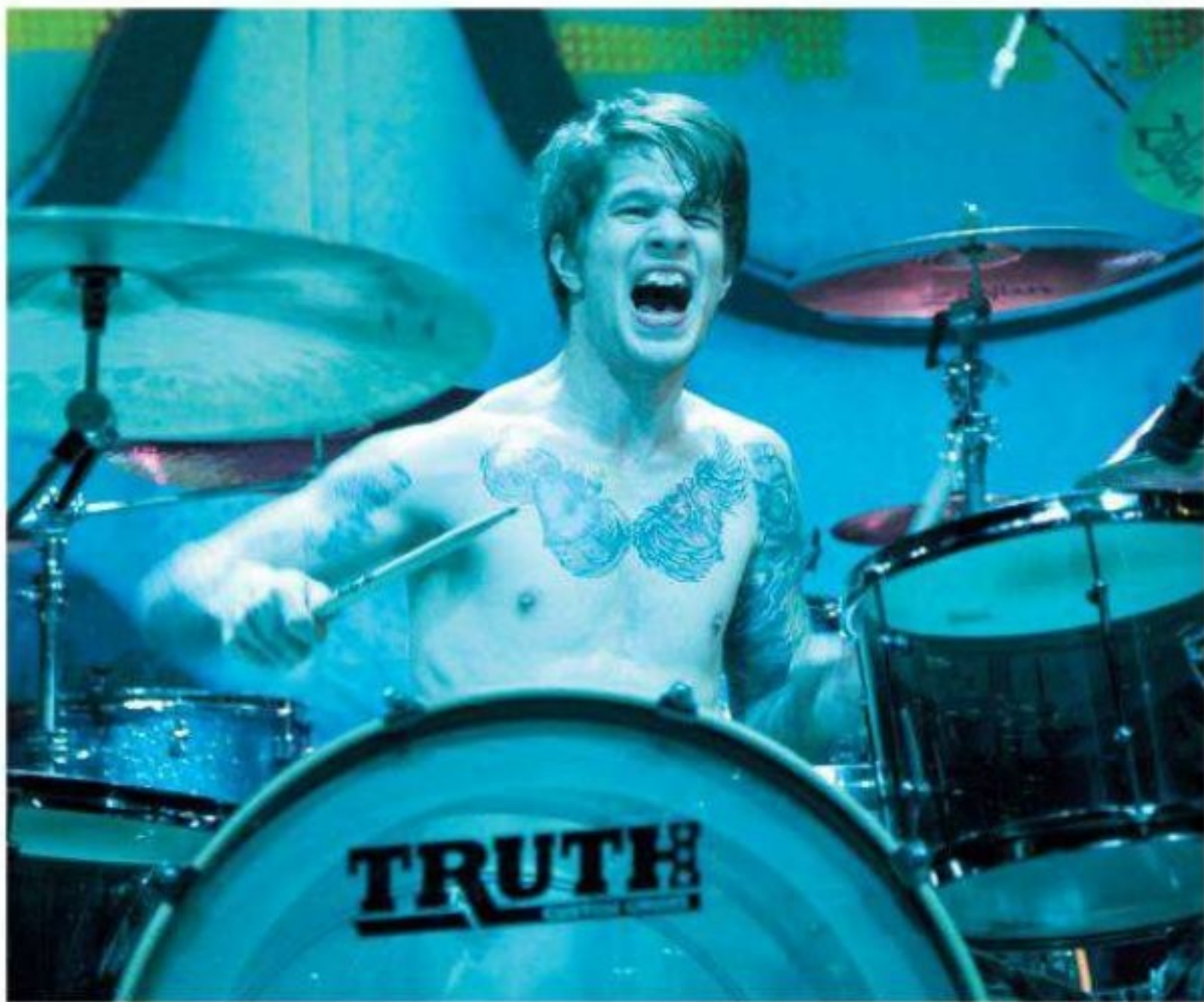




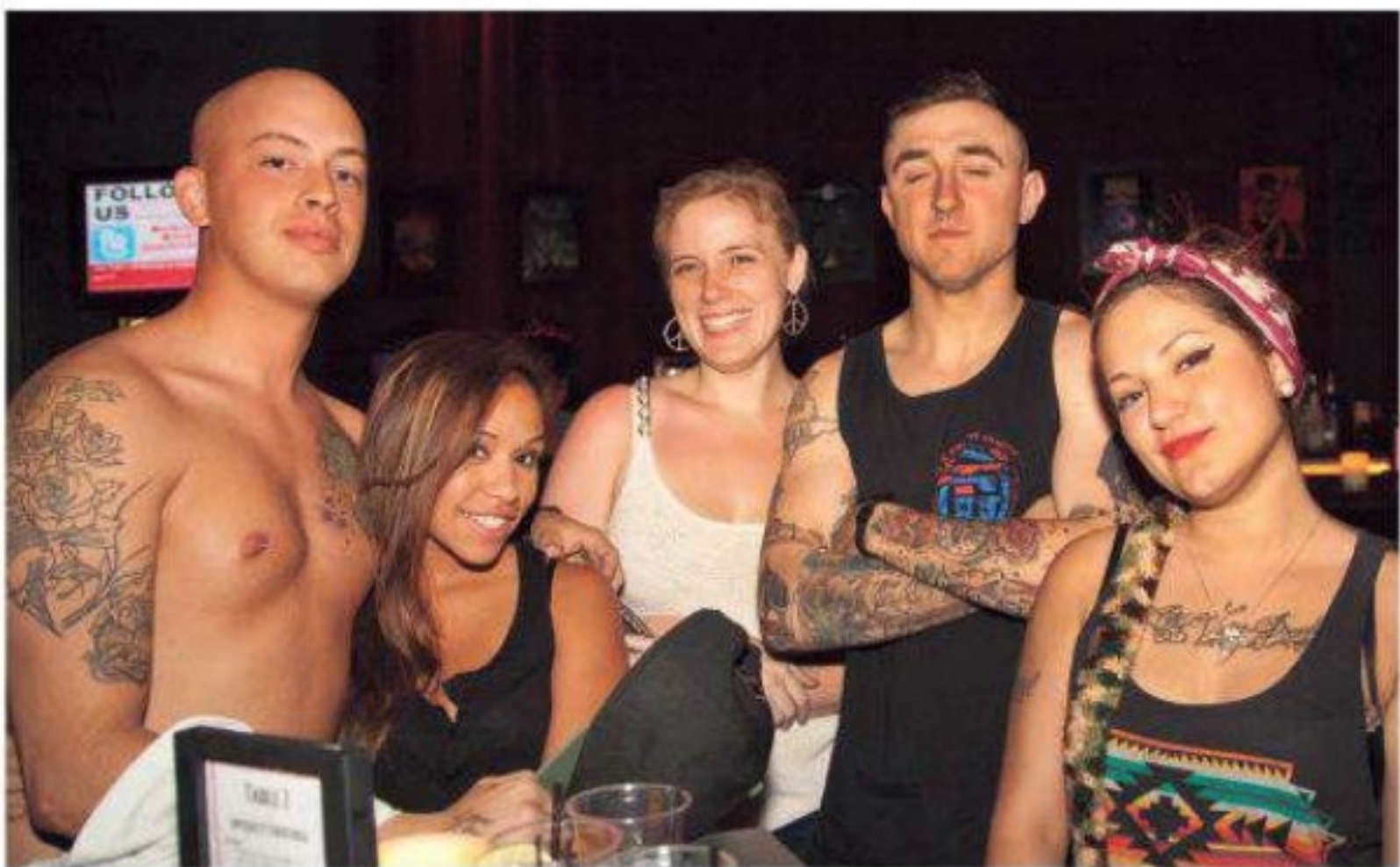
EVERYTHING WENT BLACK

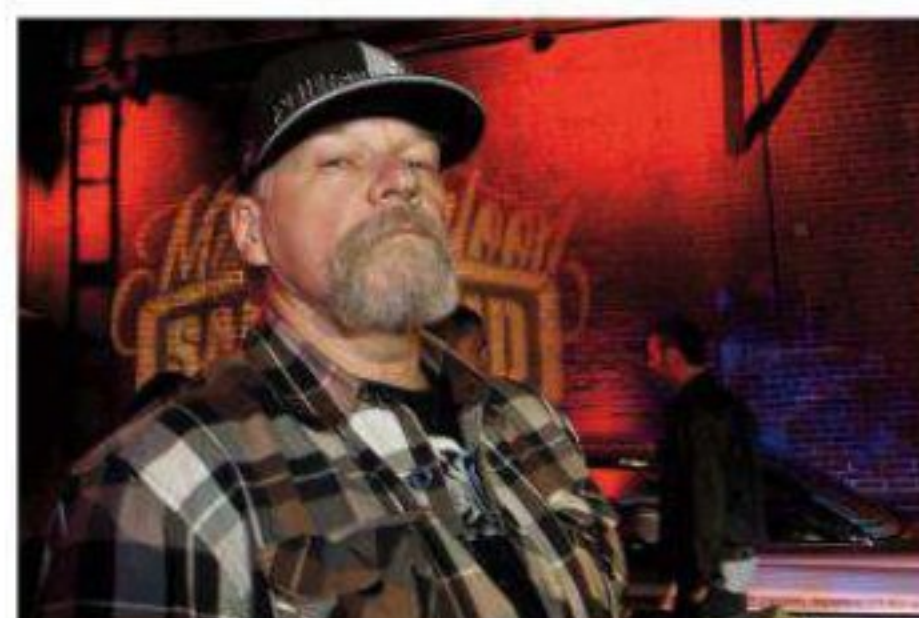
We are still flying the Black Flag! The Pretty Pretty Collective and Still Life Tattoo threw an artists' tribute to the punk band, called Everything Went Black. The exhibition featured work from Phil Kyle, Mike Giant, Turk, Tim Hendricks, Jondix, and other hard-core artists.





LIVENATION + INKED: SAINTS AND SINNERS
We presented the shit out of the INKED presents LiveNation's Saints and Sinners at The Fillmore in Silver Spring, MD. During the onslaught of music—including sets by Emmure, Alesana, Periphery, Woe Is Me, Texas in July, and Like Moths to a Flame—we scoped out plenty of bitchin' tattoos onstage and in the sea of rockers.






MISTER CARTOON'S SANCTIOND LAUNCH PARTY


Mister Cartoon doesn't do anything half-assed and the launch of his Sanctiond line was no different. He invited friends—including Jack Rudy, Mena Suvari, and TapouT's Punkass—to usher in his line with sounds from DJ Megan Daniels, In-N-Out Burger, and a good ol' fashioned L.A. lowrider hop-off.

PHOTOS, JOHN PANGILINAN



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MONEYPENNY HOLDER

This bifold Bond Girls wallet (\$19.95, www.inkedshop.com) features original artwork by Los Angeles-based artist Alayna Magnan, who drew inspiration from some killer ladies.



SHAKE AND BAKE

Jitterbug all night or bake up some tasty treats in this little number by Too Fast Apparel (\$54, www.inkedshop.com). It is one part Betty Crocker, one part Nadia G.



U MAD, BRO?

Femme Metale brings us this R Flamin Mad ring (\$180, www.inkedshop.com) featuring flaming red eyes in a skull and crossbones—it's like a mood ring for the rocker in your life.



HAPPY TRAILS

RockLove Jewelry's vintage Traveler Necklace (\$115, www.inkedshop.com) celebrates both the HMS *Victory*—a ship with the longest career of any nautical vessel—and Saint Christopher, the patron saint of travelers and lost souls.



WORDS TO LIVE BY

Already inked? Spread the word by wearing this T-shirt (\$24.95, www.inkedshop.com); friends don't let friends waste precious canvas. We're all going to die—just some will in style.



WALKING DEAD

True party heels: These Dia de los Muertos–inspired, patent leather platforms put you 5¾ inches higher to heaven (\$89.99, www.inkedshop.com).



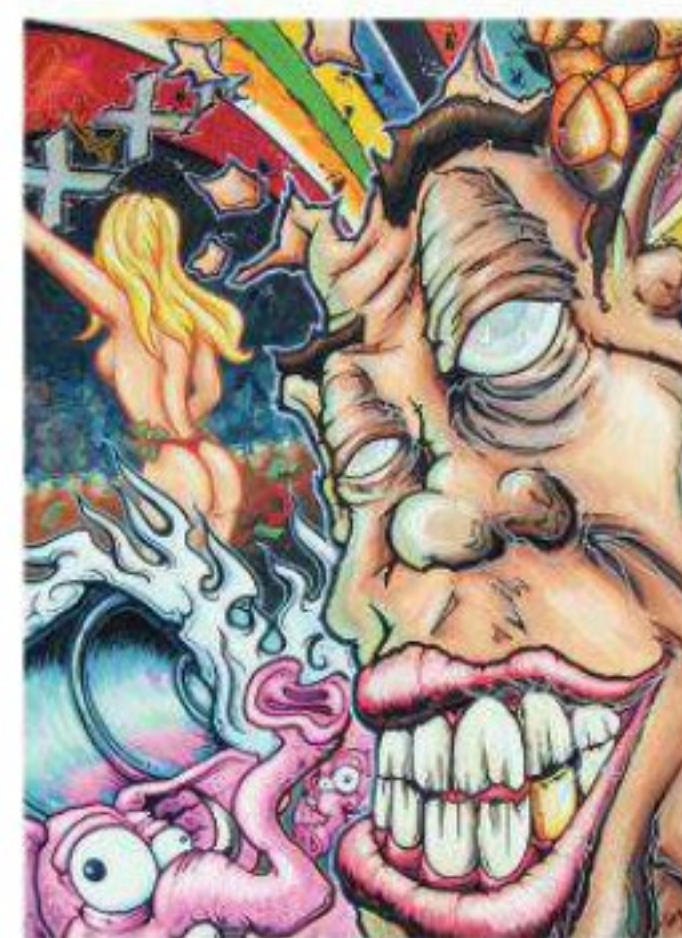
TUFF STUFF

This necklace (\$21.95, www.inkedshop.com) by Kitsch 'N' Kouture is handcrafted and completely adjustable. All Kitsch 'N' Kouture pieces are nickel and lead-free.



ALL EYES ON FATAL

The Inked Shop welcomes Fatal Clothing, the art brand influenced by traditional tattooing. Browse the Fatal selection for guys and girls, including this Tangled tank (\$22.95, www.inkedshop.com).



LOSE YOUR MIND

The art of Index Ink owner Chad Carothers has graced everything from back alleys to museums, and now you can have one of his bold designs in your own home. Browse his prints, like this one titled *Lost Your Mind* (\$24.95, www.inkedshop.com), in the Inked Shop gallery.



SUGAR COMA

Sourpuss Clothing makes adorable apparel, accessories, and housewares, like these incredible ceramic cookie jars (\$24.95 each, www.inkedshop.com) with spiderweb icing and girly skull toppers!



SKATER APPROVED

The 36 Mobber (\$174.95, www.inkedshop.com) is great for cruising around town and can handle high speeds. Made by Dregs Skateboards, tested by the Dregs team riders.



JOSHUA BOWERS

Iron Heart Tattoo, 2815 Beaver Avenue, Suite 108, Des Moines, IA, joshuabowers.com

Sometimes it is the tiniest detail that makes a tattoo come alive. And for Joshua Bowers, that exclamation point is often an eye. "I try to incorporate both emotion and the past into my designs," he says. "Eyes are a good way to convey emotion." He's passionate about expressing himself and his clients' wishes through tattoo art, as well as drawing the line between the needle and the paintbrush. "Art is art and tattoos are tattoos. As soon as you combine the two you allow exceptions in the craft," he says. "I think when people feel they're looking at art as opposed to a craft, they look at the intent of the tattooer as opposed to the outcome. We could say, 'Oh, look at that line, it's so expressive,' when in fact it's blown out and scarred. I don't believe a good design makes a good tattoo. I believe a tattoo should have clean lines, solid fill, and should last a lifetime." And when his own life nears a close, he is going to pick up a hammer and, with his own hands, etch a design onto his tombstone to create a piece of art that will live on past his tattoos.

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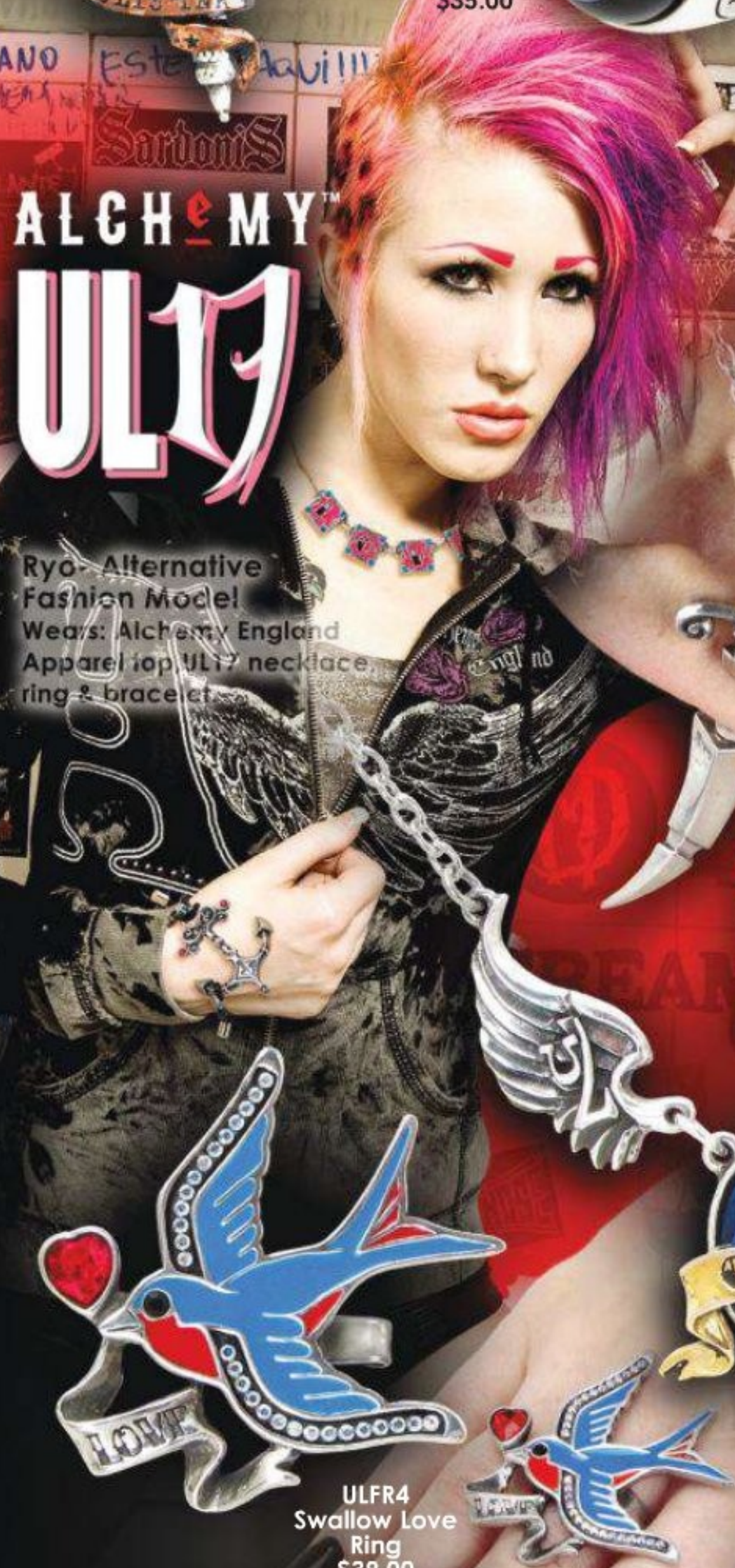


R123
Broken
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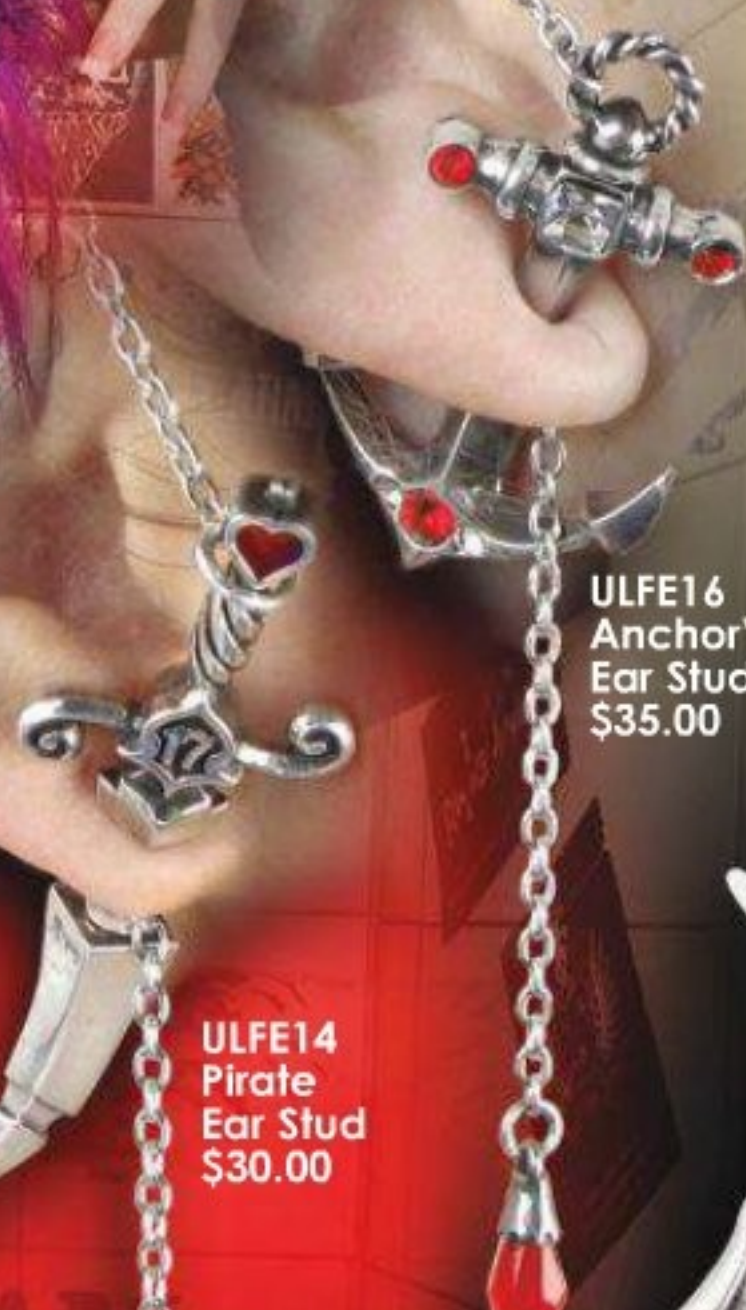


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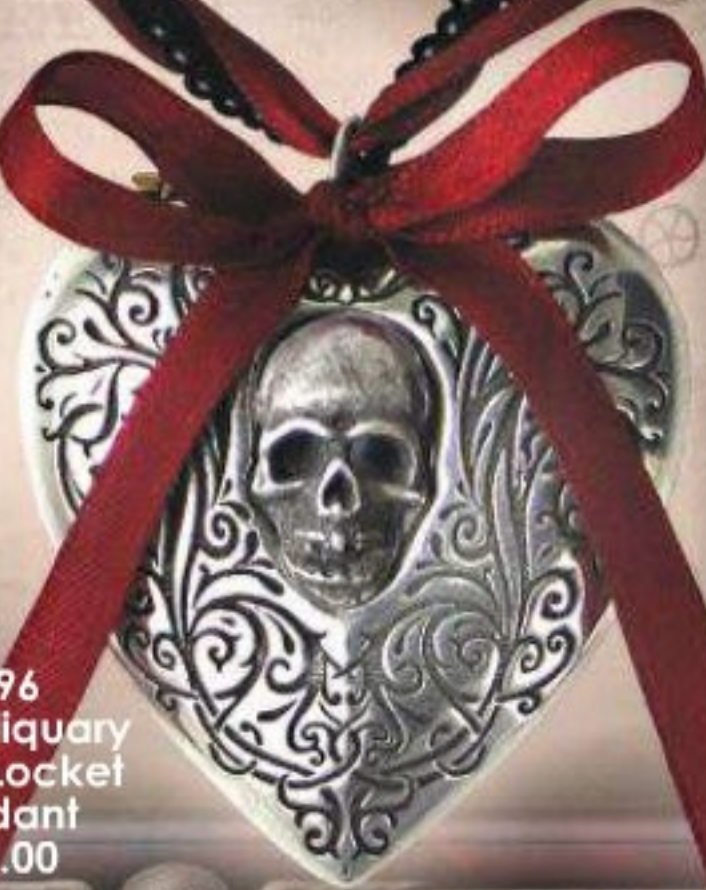
E274
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